Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

901

A rare jade 'mask' pendant necklace, Neolithic period, Liangzhu culture | 新石器時代良渚文化　獸面紋玉串飾

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

pendant 11.2 cm;
beads 0.8-1.5 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 30.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 29.

CATALOGUE NOTE

Comprising thirty-one small beads and a semi-circular *huang* pendant decorated with a mythical beast-face pattern, the present set of necklaces is one of the rarest examples as most of the Liangzhu jade bead necklace found are undecorated. See a related jade bead necklace, Liangzhu culture, excavated from No. 1 Tomb of Sidun, Wujin county, Jiangsu province, now in the Nanjing Museum, illustrated in Yang Boda, *Zhongguo yuqi quanji* [Complete collection of Chinese jades], Hebei, 2005, no. 216; See another related *huang* pendant with similar decoration excavated from Fanshan (M23:67), Zhejiang province, illustrated in Liangzhu wenhua yuqi, Hong Kong, 1989, p.119, pl.156.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號30

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版29

此串玉管項飾以三十一顆短勒與一個獸面玉璜連串組成。青黃色玉質。相對大部分出土的素面玉管串飾較為少見。參看1978年江蘇省武進縣寺墩1號墓出土良渚文化玉串飾，現藏於南京博物院，見楊柏達，《中國玉器全集》，河北，2005年，圖216。另見浙江省餘杭縣反山曾出土的一件類似的良渚玉璜（M23:67），其左右兩端同樣各有一側淺浮雕的鳥紋，鳥首向外，見《良渚文化玉器》，香港，1989年，頁119，圖版156。

Foreword
Sigmund Freud often likened psychoanalysis to archaeology, a fitting analogy given his own obsession with collecting antiquities. An avid collector, he frequently used ancient objects to prompt discussions with his patients, believing these artifacts could unlock deeper insights into their subconscious. Among these treasures, the ancient archaic jades from China are particularly evocative. Whether it is from a cong, a

bixie, a small bi disk, an embryonic animal carving, a taotie mask, or an axe, each piece embodies rich symbolism that invites introspection and exploration.

As Giorgio Agamben insightfully notes, “The only thing we possess and can know with any certainty is the past [...] only an archaeological investigation into the past can allow us to access the present.” Take the cong, for instance, with its tubular shape and ritualistic significance; it often symbolizes the connection between heaven and earth, prompting reflections on one’s own dualities and existential questions. Similarly, the taotie mask, characterized by its fierce visage, evokes themes of protection and the primal fears that reside within us. Engaging with these jade artifacts allows individuals to confront their inner landscapes, illuminating pathways toward healing and understanding. The ritualistic nature of their use in ancient China fosters mindfulness, anchoring us in the present as we navigate our complex emotional terrains.

These ancient jades also inspire artistic expression, serving as powerful mediums through which we can process our emotions and experiences. Art becomes an avenue for self-discovery, enabling us to externalize struggles while weaving our personal narratives into the broader tapestry of human history. The act of creation engenders a profound sense of belonging, reinforcing the idea that our individual struggles resonate within a larger narrative. In a world marked by disconnection, the wisdom embodied in these jades guides us toward greater self-awareness and authenticity, revealing the intricate layers of our identities. Through engagement with these ancient artifacts, we uncover hidden truths that lie beneath the surface, drawing connections between our past and present, for “what is lost is of God.”

Nicolas Chow
Chairman, Asia
Chairman and Worldwide Head of Asian Art

前言

弗洛伊德以心理分析比喻考古，蓋其人素嗜蒐藏古物，此比喻更顯允當。弗氏每有患者來訪，常以古物示之，引而相論，以此為錨，深信此等遺珍愈能啟發、深掘其潛意識之幽微。諸多藏品之中，中國上古玉器，尤其耐人尋味，或為玉璧、玉琮、玉辟邪、獸面，甚或各種動物造形玉雕，每每皆滿載象徵意涵，誘邀觀者進入更深沉、奧秘之古代文化，觀復自觀。

阿岡本曾謂，「人之所可確知而據以為有者，唯其既往……，僅有尋考古之徑探究往昔，始得以通達當下。」以玉琮為例，綜觀其管狀結構與祭禮中的重要性，或象徵通天接地之意，引人深思自身內、外二重性，甚至存在主義之大哉問。同理，高古玉獸面，貌似猙獰威厲，觸及人心最原始的恐懼，進而衍伸守護、保衛之意。賞翫古玉，使人得以內觀自心，照亮通往療癒與理解之道，思索玉器在古代所承載之儀禮精髓，更能讓觀者鑑古知今，立足當下，復而從容前行。

高古玉亦激發藝術性的創造力，如同情感、經歷之強大載體，梳理人心，得以將內在外化，成為一件件流傳萬世的文物，密密織入廣博無垠的歷史長軸中。藝術創作，予人深切的歸屬感，乃自身與大時代之共鳴。現今社會疏離，高古玉所載負的智慧，引人內觀，抽絲剝繭，發掘本真。藉由觀古，進而識今，即「凡之失者，皆歸於神」。

仇國仕
蘇富比亞洲區主席
亞洲藝術部主席兼環球主管

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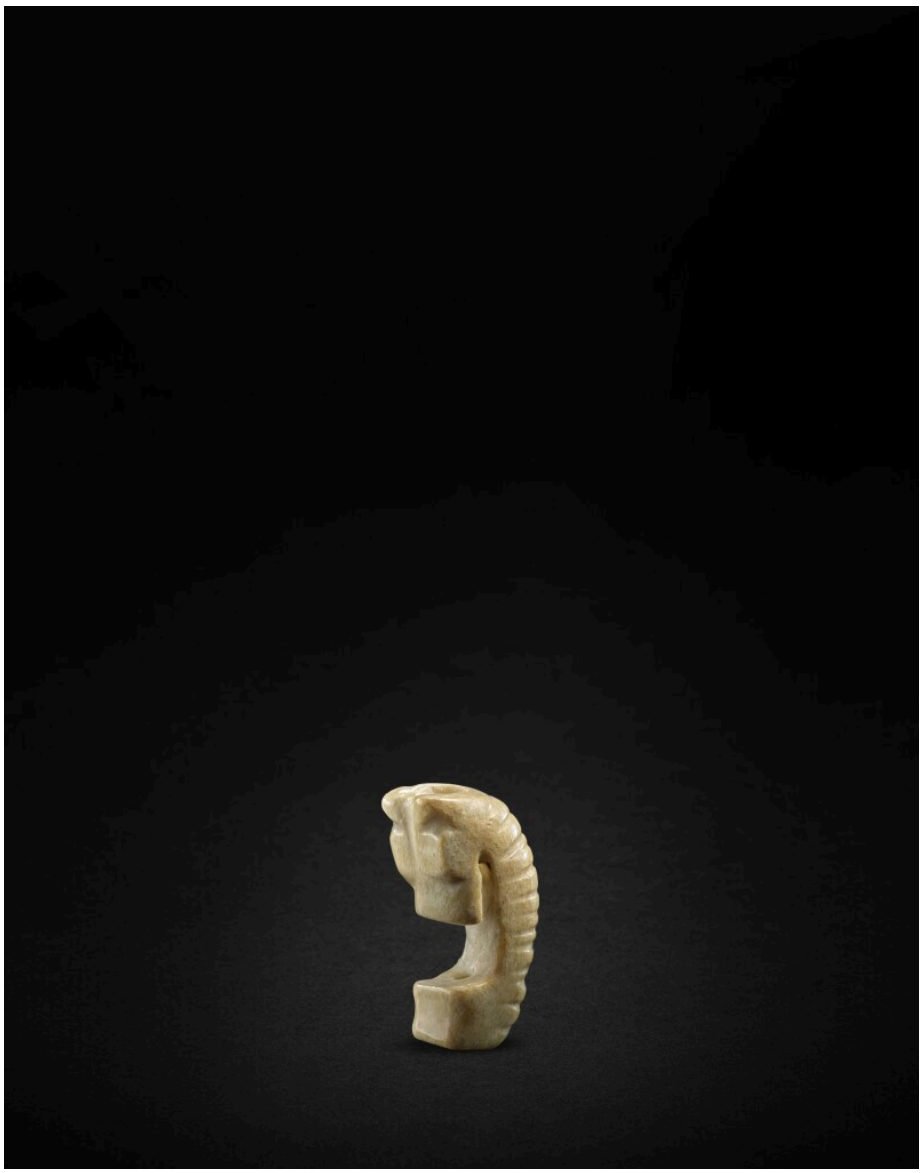

902

A rare calcified jade 'dragon' pendant, Neolithic period, Liangzhu culture | 新石器時代良渚文化　玉龍

Estimate: 500,000 - 1,000,000 HKD

DESCRIPTION

2.8 cm

CATALOGUE NOTE

Carved in the form of a coiled dragon with its tail curving towards the long head, this type of dragon head figure emerges during the early stage of the Neolithic Liangzhu culture. Compared to the jade dragons with large ears and wrinkly snouts typical of Hongshan culture, the present piece is highly unusual and is related to a small group of jade carvings attributed to the late stage of Songze culture or early stage of Liangzhu culture. An example of this size and similar facial features, attributed to the late Songze period, is excavated in 1995 from the Anpuqiao site, Tongxiang, Zhejiang province (M8:28); another similar but larger example was also found in 1987, see Mei-Yin Chiang, The Brief Exploration of Jade Dragon during Chinese Neolithic Age, in General Education and Transdisciplinary Research, Taipei, No.6 June, 2009, pp.77-92.

蜷曲龍形，尾部向龍首彎曲，此類造型的玉龍出現在新石器時代早期的良渚文化中。相較于紅山文化中典型的具有大耳和帶皺紋隆起狀的龍鼻的玉豬龍，這種造型的玉龍更為罕見，與松澤文化晚期或良渚文化早期的玉雕相類。一件相似尺寸並具類似面部特徵的玉龍，被斷為松澤文化晚期，於1995年在浙江省桐鄉市普安橋遺址（M8:28）出土；另一個較大的類似例子則在1987年被發現，參見蔣美音，〈中國新石器時代玉龍的初探〉，載於《通識教育與跨領域研究》，臺北，2009年6月第6期，頁77-92。

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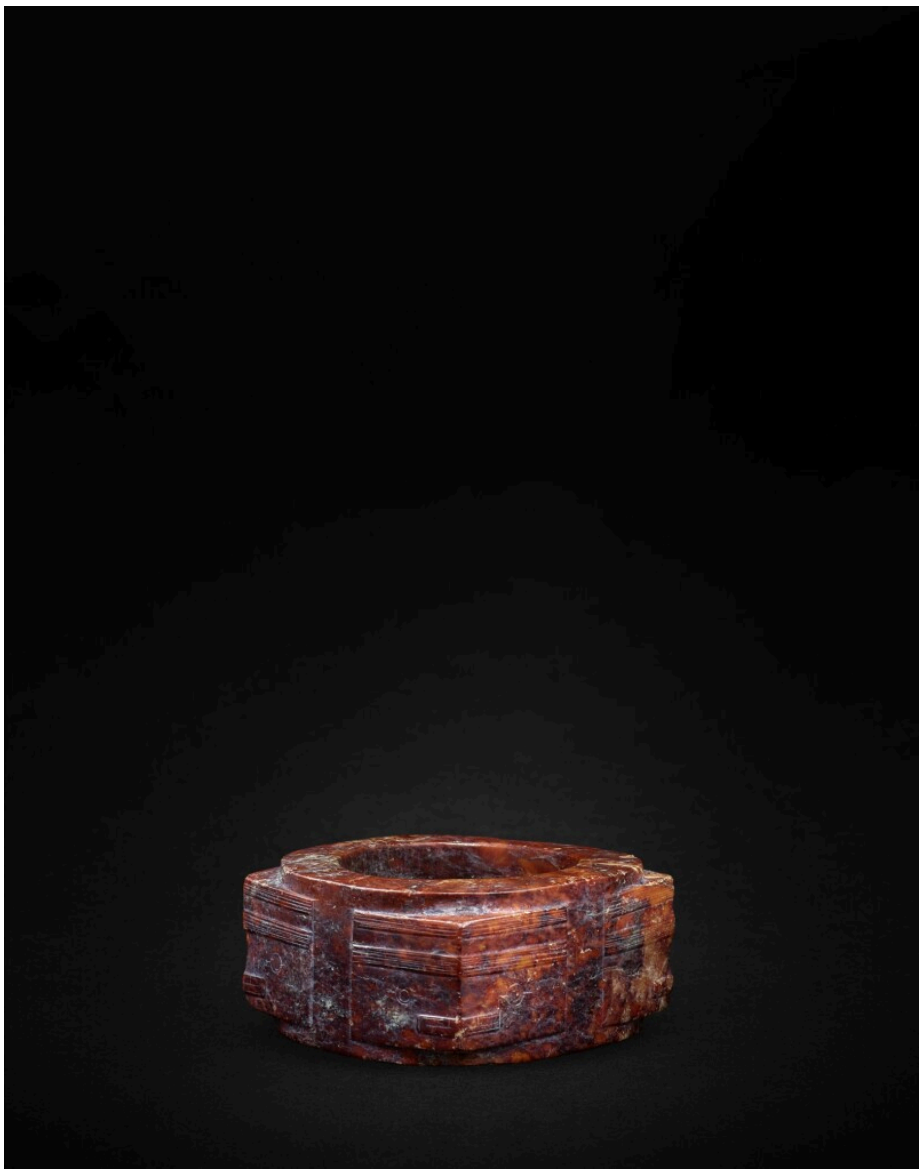

903

A rare jade 'mask' cong, Neolithic period, Liangzhu culture | 新石器時代　良渚文化　神人紋玉琮

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

7.8 cm

CATALOGUE NOTE

Typical of Liangzhu culture *cong*, a shape invented and developed from a bracelet by the Neolithic communities in southeast China, this thick-walled square cylinder is decorated with stylised masks neatly arranged on each of the four corners.

The Liangzhu culture in the Yangtze River Delta, which flourished from the late 4th to the end of the 3rd millennium BC, was one of the most prominent Neolithic Chinese civilizations. Among the large variety of Liangzhu artefacts, *cong* – tubular jades with a central perforation – stand out as iconic of this culture. They were made for the most prestigious ranks in the society. Although the original meanings of *cong* were lost following the decline of the Liangzhu culture, their form continued to fascinate generations of collectors, connoisseurs, scholars and artisans for centuries. The importance of *cong* in the history of Chinese art therefore cannot be overstated.

The earliest *cong* have the form of a circular bangle with a single tier of zoomorphic masks. The rectangular form soon took over and the motif became more complex, often featuring a crowned human figure, perhaps a shaman, on top of an animal mask with protruding goggled eyes. Examples with alternating registers of stylised human faces and animal masks suggest that the motif seen on the present *cong* represents the face of the shaman and the striated bands probably symbolise the headdress. Towards the dusk of the Liangzhu civilization, these elaborate, fine engravings slowly disappeared and simpler designs appeared, while at the same time taller *cong* with multiple rows of faces were made.

Compare with two archaic jade vessels, *cong*, unearthed in Zhejiang, Liangzhu Culture, which are illustrated by Gu Fang in *The Complete Collection of Jades Unearthed in China: Zhejiang*, Beijing, 2005, pp.105-106; see another similar example excavated in Luzhuang, Zhejiang Province, now in the Nanjing Museum, illustrated in *liangzhu wenhua yuqi*, Hong Kong, 1989, no.38.

琮內圓中空而外方，柱形，單節，四面，每面頂部兩條平行陰刻線紋，以棱角為中軸對稱淺刻一對圓目，棱線正中部分略微打磨凹陷之，其下亦陷地浮雕方鼻，方鼻之上淺劃鼻孔，由此組成人面。

長江下游環太湖流域的良渚文明，約在公元前三千多年到二千年間達到鼎盛，為後世留下了豐富的文化遺產，是中國新石器時代最重要的文化之一。在良渚出土的古物中，玉琮最具代表性。玉琮呈外方內圓的形狀，僅限貴族使用，其象徵和用途已隨良渚文化的消逝而成謎。然而，數千年來，許多藏家、學者和工匠對玉琮的形式與意義不斷研究與延續製作。雖然良渚文明已消亡，但玉琮作為中國藝術中的重要象徵，歷久不衰，意義深遠。

早期的玉琮形狀圓潤，表面刻有單層獸面紋，巨大的圓眼與尖牙特徵鮮明。隨後，玉琮形狀逐漸呈現方形，紋飾變得更為複雜，出現了羽冠神人與獸面的圖案。神人紋額頭上的橫紋可能象徵羽冠，而獸面則以凸起的圓眼和細緻的卷曲紋為特徵。到了良渚文化晚期，多層玉琮開始盛行，紋飾線條簡化，神人與獸面的刻紋也更為簡約，但依然保留了其獨特的藝術風格。

單節良渚文化的玉琮頗有制式可循，一般以兩條平行陷地陰刻的細密帶飾代表頭髮，陰刻雙眼，鼻樑陷地打磨，鼻孔起地，陰線劃之。可比較兩件出土於浙江的良渚文化玉琮，制式裝飾和本件玉琮幾乎一樣，見古方編，《中國出土玉器全集8·浙江卷》，北京，2005年，頁105及106。另見江蘇省阜寧縣陸莊出土一件褐綠色良渚玉琮，現藏南京博物院，著錄於《良渚文化玉器》，香港，1989年，編號38。

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904

A large calcified jade 'cloud' pendant, Neolithic period, Hongshan culture | 新石器時代　紅山文化　勾雲形玉飾

Estimate: 600,000 - 1,200,000 HKD

DESCRIPTION

17.8 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 8.
Wu Tanghai, *Jades of Hongshan Culture*, Aurora Art Museum, Taipei, 2007, pl. 137.

CATALOGUE NOTE

This jade pendant represents the most prominent jade carving recovered from Hongshan burials at its representative site, Niuheliang, Liaoning province. According to the research by Professor Jenny So, less than thirty such 'principal' jade plaques are known from excavations and museum collections, each with variate design. Fifteen, including the present example, are scrolled ornaments, see Jenny F. So, "Jades from Niuheliang: Answers to an Archaeological Problem?", in *Georges Bloch Annual*, Vol. 13/14, Zurich, 2009, pp. 79-101.

A closely related green jade 'cloud' ornament of simpler outline has been excavated from a tomb at a Niuheliang site in Lingyuan county, Liaoning province, and is now in the Liaoning Provincial Museum, see Guo Dashun & Hong Dianxu, *Hongshan wenhua yuqi jianshang/A Study of Hongshan Culture Jades*, Beijing, 2014, part 1, pl. 15; another piece from a Niuheliang site was included in exhibition *Important Archaeological Finds in China (1985-86)* at the Palace Museum, Beijing, 1987, and is illustrated in Hu Jun, 'Exhibition Highlights', *Orientations*, vol. 18, no. 12, December 1987, p. 49. A photograph of Hongshan jades *in situ* in a Niuheliang tomb in Jianping county shows a large jade scroll ornament of related type resting on the deceased's chest, with *bi* discs on either side of the ears and turtles near the hands; see Jenny F. So, *Early Chinese Jades in the Harvard Art Museums*, Cambridge, Mass., 2019, p. 52, fig. 3.3.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版8
吳棠海，《紅山玉器》，震旦藝術博物館，台北，2007年，圖版137

青玉質，器表白化，片雕狀，四周不規則鉤雲出頭。全器有五個桯鑽孔，上面三個小孔排成一列，居中是原來的系帶孔，兩旁小孔與下方兩個小孔位於裂痕兩側，應是為修復斷裂玉器而鑽磨。此獸面紋卷雲形飾為新石器時代紅山文化晚期最具代表性玉器之一，類似的玉器曾

於牛河梁遺址出土，根據蘇芳淑教授統計研究，一共僅有三十件同級別玉器出土，其中僅有十五件為獸面紋卷雲形飾，見蘇芳淑，〈Jades from Niuheliang: Answers to an Archaeological Problem〉，《Georges Bloch Annual》，蘇黎世，卷13/14,2009見，頁79-101。

遼寧凌源牛河梁古墓出土一例，現存遼寧省博物館，見郭大順、洪殿旭，《紅山文化玉器鑑賞》，北京，卷1，2014年，圖版15；另一牛河梁遺址出土例，曾在1987年展於北京故宮博物院《中國重要考古發現（1985-86）》，見胡隽，〈Exhibition Highlights〉，《Orientations》，卷18，第12期，1987年12月，頁49。參考另一近例，出土時發現於先人遺體胸膛之上，耳邊放玉璧，手旁置玉鱉，見蘇芳淑，《Early Chinese Jades in the Harvard Art Museums》，劍橋，麻省，2019年，頁52，圖3.3。

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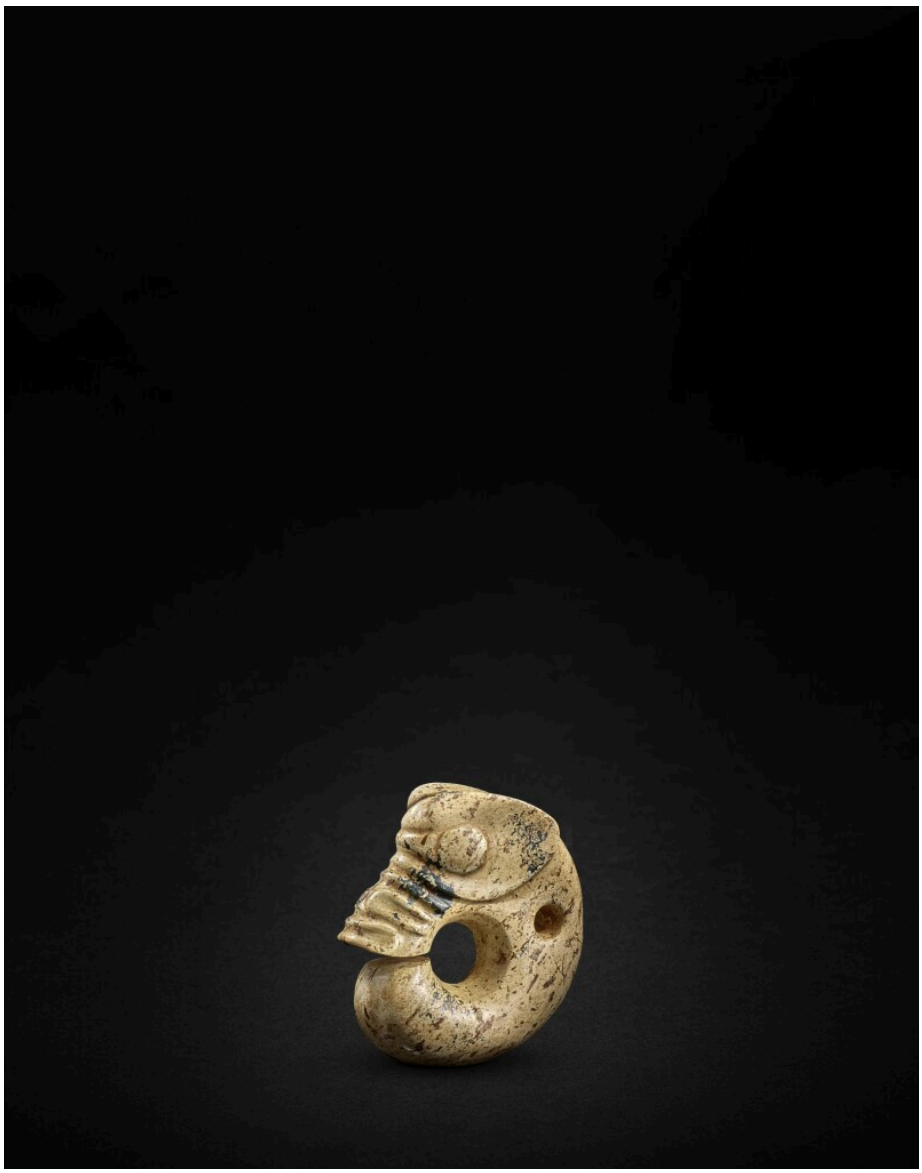

905

A jade pig-dragon, Neolithic period, Hongshan culture | 新石器時代 紅山文化　玉豬龍

Estimate: 600,000 - 1,200,000 HKD

DESCRIPTION

6.1 cm

CATALOGUE NOTE

The present carving depicts a *zhulong*, or pig-dragon, a modern term that describes the animal's upturned snout, prominent bulging eyes and coiled body. Considered to represent the prototype of depictions of mythological dragons in later Chinese art, *zhulong* are some of the most interesting creations of the enigmatic Hongshan culture (c. 3500 BC), and evidence the existence of a complex system of belief in supernatural forces.

Jade *zhulong* have been discovered at various tomb sites across Northern China, often found placed on the chest of the deceased, indicating their use as chest ornaments. These carvings were analyzed by Elizabeth Childs-Johnson in her article, *Jades of the Hongshan Culture*, published in *Arts Asiatiques* (vol. XLVI, December 1991, pp. 82-95). She identified the Liaoxi and Liaodong peninsulas, as well as the upper and lower valleys of the Liao River, as the primary regions where Hongshan cultural remains, including these *zhulong*, were found. While their exact function remains uncertain, fragments of a *zhulong* were unearthed at a fertility temple complex in Niuheliang, Kezuo, Liaoning province, suggesting a possible connection to fertility rituals.

See a larger example in the Liaoning Provincial Institute of Archaeology and Cultural Relics is illustrated in *Hongshan wenhua yuqi jianshang* [Connoisseurship of jades from the Hongshan culture], Beijing, 2014, p. 94, no. 1; and another in the Tianjin Museum, published in *Tianjin shi yishu bowuguan cang. Yu* [Jades in the Tianjin Museum], Hong Kong, 1993, pl. 7.

豬鼻大目、身體蜷曲如龍，因形似豬與龍而得名「豬龍」，被認為可能是中國藝術中「龍」形象的原型，也是紅山文化（約公元前3500年）最具代表性的文物之一，象徵紅山文化成熟且複雜的信仰體系。

中國北方多處墓葬遺址曾發現玉豬龍，多被置於墓主胸前，可推測其原為佩掛於胸部的器物。Elizabeth Childs-Johnson 在〈Jades of the Hongshan Culture〉一文中（發表於《Arts Asiatiques》，卷XLVI，1991年12月，頁82-95），指出遼西、遼東半島及遼河上、下游

流域為紅山文化的發源地。雖然玉豬龍的原始用途尚不明確，但在遼寧牛河梁遺址的女神廟中出土的玉豬龍殘片，可能暗示其與繁衍生殖相關的祭祀活動有一定聯繫。參看遼寧省文物考古研究所藏一例，尺寸更大，錄於《紅山文化玉器鑑賞》，北京，2014年，頁94，編號1；天津博物館藏一例，載於《天津市藝術博物館藏玉》，香港，1993年，圖版7。

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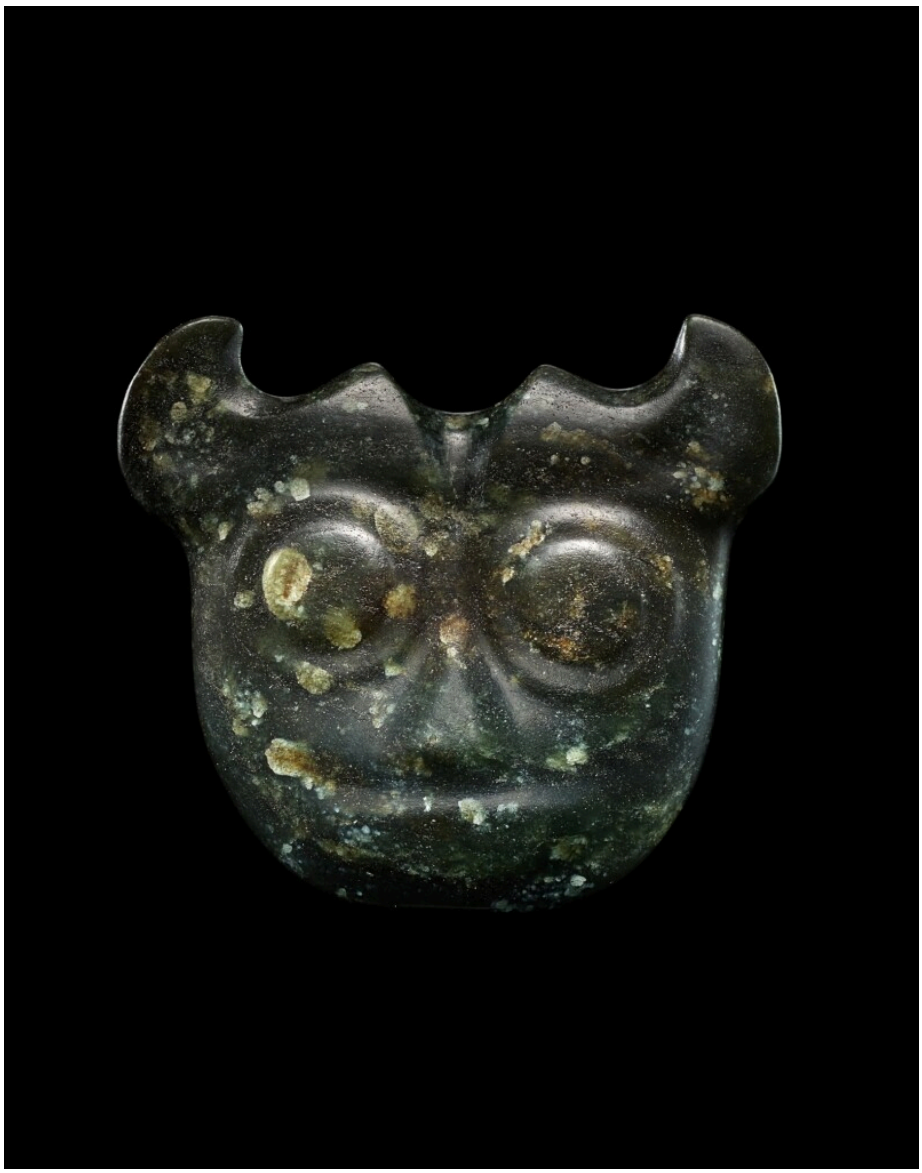

906

A large dark green jade 'mask' pendant, Neolithic period, Hongshan culture | 新石器時代紅山文化　獸面紋玉珮

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

l. 9.4 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 21.
Wu Tanghai, *Jades of Hongshan Culture*, Aurora Art Museum, Taipei, 2007, pl. 29.

CATALOGUE NOTE

Notable for its large size, the present carving is a rare example of the wearable jade ornaments with humanoid mask designs attributed to the Hongshan culture of the late neolithic period. See a similar jade 'mask' pendant unearthed in Ongniud (Wengniute) Banner in Inner Mongolia, see Deng Shuping, "Laizi caoyuan de shengqi yu jingling", in *Gugong wenwu yuekan*, vol. XVIII, no.6, p.24, fig.14. Another related green jade humanoid mask ornament from the Lantien Shanfang Collection, was sold at Christie's Hong Kong, 27 November 2019, lot 2705.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版21
吳棠海，《紅山玉器》，震旦藝術博物館，台北，2007年，圖版29

玉佩尺寸碩大，深綠色玉質，局部有白色斑點，大眼圓凸，三角形鼻，寬嘴民抿起，左右兩側有勾形雙耳，造型奇特。背面橫向對鑽牛鼻穿孔，作為繫綁用途。此類獸面或人面形玉佩也曾在內蒙古自治區翁牛特旗出土，見鄧淑萍，〈來自草原的神祇與精靈〉，載於《故宮文物月刊》，第十八卷，第六期，頁24，圖14。藍田山房舊藏一件紅山文化青玉人面飾，售於香港佳士得2019年11月27日，編號2705。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-large-dark-green-jade-mask-pendant-neolithic

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

907

A rare pale celadon jade 'mask' bead, Late Shang dynasty | 商晚期　獸面紋玉管

Estimate: 800,000 - 1,600,000 HKD

DESCRIPTION

5.8 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 51.
Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 113.

CATALOGUE NOTE

The semi-translucent and well-polished jade bead features a slender mid section separated into two sections by two central ridges. On the uppers section are two frontal masks and there are two reversed patterns on the lower section. Such symmetrical designs of masks are unusual in the Shang dynasty. See a rectangular jade ornament dated to early Western Zhou dynasty but with a similar symmetrical design of mythical masks facing each other in the Tianjin Museum of Art, illustrated in Yang Boda, *Zhongguo yuqi quanji* [Complete collection of Chinese jades], Hebei, 2005, no. 300.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版51
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版113

青白色玉質，圓柱形，器身微束腰，中間以二圈凸弦紋劃分為上下兩節。上下分別雕刻兩組獸面正反相對，每節獸面彼此相背，這種對稱設計的紋飾在商代玉飾中並不多見。參看天津市藝術博物館藏一件西周早期白玉獸面紋扁勒，同樣雕刻上下對稱式獸面紋，見楊伯達，《中國玉器全集（上）》，河北，2005年，編號300。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-rare-pale-celadon-jade-mask-bead-late-shang

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

908

A pale celadon jade 'dragon' pendant, Late Shang dynasty | 商晚期 龍紋玉觿

Estimate: 200,000 - 600,000 HKD

DESCRIPTION

7.6 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 119.

LITERATURE

Sun Qingwei, *Jades of Western Zhou Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 79.

CATALOGUE NOTE

C-shaped jade pendants decorated with dragons and phoenixes emerged in the late Shang period around the time of Fu Hao (c. 1200 BC) and became popular in the Zhou dynasty and continued to be used during the Han dynasty. The design of the dragon on the present lot, with its bold lines of carving and mushroom-form horn is closely related to the Shang dynasty examples, such as a jade dragon pendant, late Shang dynasty, in the Institute of Archaeology, Chinese Academy of Social Sciences, illustrated in Yang Boda, *Zhongguo yuqi quanji,* [Complete collection of Chinese jades], vol. 1, Hebei, 2005, no. 102. Compare also a jade dragon pendant with a similar form, Western Zhou dynasty, in the National Museum of China, illustrated in *ibid.,* no.240.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號119

出版
孫慶偉，《西周玉器》，震旦藝術博物館，台北，2005年，圖版79

青玉玉質，局部有褐色沁斑及少量硃砂。器型成C形，整體作一拱身龍興，身細長，尾尖，口微張，龍口部兩側以砣具減地成一凹槽，口上鑽有一孔，龍頭飾菱形眼及蘑菇形角。C形龍紋玉佩最早在商代晚期出現，與其他玉佩飾約在婦好時期（約公元前1200年）開始盛行，並在周代至漢代沿用。此器剛勁的紋飾和蘑菇形的龍角均具有商代晚期玉器的遺風，如中國社會科學院考古研究所藏一件商代晚期玉龍形璜，見楊柏達，《中國玉器全集（上）》，河北，2005年，圖102。另見陝西省長安縣普渡村出土一件西周玉曲體龍，現藏於中國國家博物館，見同著錄，圖240。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-pale-celadon-jade-dragon-pendant-late-shang

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

909

A very rare jade 'bird' pendant, Late Shang dynasty | 商晚期　高冠玉鳥

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

9.2 cm

LITERATURE

Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 133.

CATALOGUE NOTE

This remarkable jade bird pendant stands out for its elegant arc-shaped form and the skillful workmanship demonstrated by the highly stylised long crest on the head, in contract to the evocative carving to represent a powerful and stylised bird.

The present lot is closely related in style and design to a larger jade bird pendant of the mid-late Shang dynasty, formerly from the Cissy and Robert Tang Collection, which was sold at Sotheby's Hong Kong, 8 April 2023, lot 3795.

Other comparable examples include a smaller green jade bird pendant excavated in 1976 from the Tomb of Fu Hao, Yinxu, Anyang, Henan province, which features an upright crest, as illustrated in *Queen, Mother and General: 40th Anniversary of Excavating the Shang Tomb of Fu Hao: Jade Article*, Beijing, 2016, p. 44. Four other bird pendants of slightly smaller size, excavated from the same tomb, show simpler linear designs on the crest and are similarly illustrated in ibid., pp. 41-43. See also another thick jade bird pendant with a shorter crest, from the collection of Sir Joseph Hotung, illustrated in Jessica Rawson's *Chinese Jades from the Neolithic to the Qing*, London, 1995, p. 218, no. 12:14.

This pendant is a testament to the unparalleled skill of Shang dynasty jade artisans, reflecting their ability to imbue jade carvings with profound artistic and spiritual resonance. It embodies the sophistication and cultural significance of jade in one of ancient China's most advanced civilisations.

出版
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版133

青色玉質，全器受沁呈棕褐色，玉器表面微有白化。由於玉料較為狹長，玉匠將羽冠拉長，以符合玉鳥頭、身、足的視覺比例，使整器更顯剛勁有力。鳥羽冠上端回收的勾尖，和鳥喙的雕刻方式相同，同屬商代晚期的

工藝特徵。羽翅上翹的羽紋單元，也是商代晚期典型的紋飾。

喜聞過齋曾收藏一件商中晚期黃白玉弧形高冠鳥飾可資比較，後售於香港蘇富比2023年4月8日，拍品編號3795。

河南安陽殷墟婦好墓曾出土鳥形片雕與本品類似，皆以動物側面輪廓而表現，刀工大部分皆以陰線雙鉤之法而飾，且尺寸一般不會超過十公分，如河南安陽商代婦好墓出土，現藏於中國社會科學院考古研究所的一件玉鸚鵡，見《王后母親女將：紀念殷墟婦好墓考古發掘四十周年：玉器篇》，北京，2016年，頁44。另見四件婦好墓出土的玉鸚鵡片飾，均較小且稍薄，且羽冠部門的處理更為簡化，同上註，頁41-43。何鴻卿爵士舊藏一件商代青玉鳥，亦較厚，但鳥冠較短，見羅森，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁218，編號12:14。

此玉鳥展現了商代玉匠卓越的工藝技巧，反映出他們能夠賦予玉雕深刻的藝術與精神內涵。此器不僅體現了商代晚期玉器製作的高超工藝，也呈現了當時文化對玉的高度重視與崇敬，代表了玉器在商代晚期文明中的至關重要的地位。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-very-rare-jade-bird-pendant-late-shang-dynasty

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

910

A jade 'dragon' pendant, huang, Western Zhou dynasty | 西周　龍紋玉璜

Estimate: 800,000 - 2,400,000 HKD

DESCRIPTION

11.3 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 126.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 77.
Sun Qingwei, *Jades of Western Zhou Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 65.
Ching Wan Society Thirtieth Anniversary Catalogue, vol. 2: Objects of vertu, Taipei, 2025, p. 24 (bottom).

CATALOGUE NOTE

Compare a similarly decorated jade *huang* pendant, excavate from the Rui State tomb, illustrated in *Selected Bronze, Jade and Gold Treasures from the Rui State of Early Spring and Autumn Period*, Xian, 2007, no. 15, pp. 66-67. See also two similar jade 'dragon' *huang* pendants, Western Zhou, in the Palace Museum, Beijing, illustrated in Yang Boda, *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1, Hebei, 2005, nos. 291 and 292.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號126

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版77
孫慶偉，《西周玉器》，震旦藝術博物館，台北，2005年，圖版65
《清翫雅集卅周年慶收藏圖錄》，冊2：珍玩，台北，2025年，頁24（下）

青黃色玉質，外表附著少量的硃砂。全器以較厚玉料製作成上弦月造形，左右兩端各雕琢一個龍首，龍首邊緣雕琢對稱的扉棱邊飾，使造形與紋飾結合。扉棱中間對鑲成的牛鼻穿孔，可以穿線佩戴。雙龍身體在器表中間鋪展交纏，線紋流暢生動，龍身交疊所產生的立體感，使整體紋飾更加靈活，此種紋飾設計是西周玉璜的典型風格。對比參看一件芮國墓葬出土的玉璜，著錄於《芮國金玉選粹 : 陝西韓城春秋寶藏》，西安，2007年，頁66-67，編號 15。另見北京故宮博物院藏兩件西周青玉龍紋璜，著錄於楊伯達，《中國玉器全集（上）》，河北，2005 年，圖291及292。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-jade-dragon-pendant-huang-western-zhou-dynasty

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

911

A rare jade ‘mythical beast’ flanged disc, Eastern Zhou dynasty, late Spring and Autumn period | 東周春秋晚期　四獸出廓玉璧

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

11.8 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 162.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 100.
Liu Yujuan and Zheng Anfeng, *Masterpieces from the Collection of Aurora Art Museum*, Aurora Art Museum, Taipei, 2003, pl. 19.
Wu Tanghai, *Jades of Spring and Autumn Period*, Aurora Art Museum, Taipei, 2010, pl. 30.

CATALOGUE NOTE

It is extremely rare to find a *bi* disc of this form with protruding beast-shaped notches and carved with a pattern of abstract dragons, exhibiting a unique combination of artistic innovation and technical mastery during the late Spring and Autumn period.

The disc is decorated with two concentric bands of raised *hui*-dragons known as *panhui* dragon patterns, which are arranged in a counterclockwise direction. Each dragon is formed with a circular eye, an upturned nose rendered with S-shapes and cloud patterns, and an open mouth from which a tongue extends, depicted with fine incised lines. The perimeter of the disc is further adorned with four protruding relief carvings of beast heads, a highly unusual and innovative design that sets this disc apart from typical *bi* disc forms.

Panhui abstract dragon patterns were popular during the Spring and Autumn period, characterised by intertwined and looping forms, reflect the aesthetic transition of the area towards geometric abstraction and stylisation. This motif was widely employed in both jade and bronze objects due to its symbolic association with auspiciousness and renewal, see a archaic bronze wine vessel from the collection of Abolala Soudavar, sold at Sotheby's New York, 20 September 2022, lot 24. Compare a closely related bronze *hu* with a very similar design, together with an inscribed cover decorated with large outward-flaring lappets, from the collection of A.E.K. Cull, published in Rong Geng, *Shangzhou yiqi tongkao / The Bronzes of Shang and Chou*, vol. II, Beiping, 1941, pl. 743, and again in William Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 55. Another close example is an impressive *hu* vessel from the Freer Gallery of Art, Washington, D.C., illustrated in George W. Wener, Jr., *The Ornaments of Late Chou Bronzes. A Method of Analysis*, New Jersey, 1973, pl. 76. A group of jade ornaments with similar abstract dragon patterns were excavated in Xichuan, Henan province in 1978, illustrated in Yang Boda, *Zhongguo yuqi quanji,* [Complete collection of Chinese jades], vol. 1, Hebei, 2005, nos.83-87.

This *bi* disc is particularly notable for the four beast-shaped notches extending outward from its perimeter. Such designs are rare and demonstrate a departure from the conventional circular bi form. See two related and smaller bi discs, also with notches but of a simpler design, illustrated in Yang Boda, *ibid.*, no.68. The beasts' heads, with their pronounced features, add an additional layer of visual dynamism and symbolism to the disc. The incorporation of three-dimensional decorative elements into bi discs may have been inspired by the long-standing tradition of using animal motifs as corner adornments in bronze vessels, a practice that dates back to the Shang dynasty.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號162

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版100
劉玉娟、鄭安芬，《文物精粹》，震旦藝術博物館，台北，2003年，圖版19
吳棠海，《春秋玉器》，震旦藝術博物館，台北，2010年，圖版30

玉質整體白化，內孔較大，璧面狹窄如環，內外緣保留圓稍粗的邊框，框內雕琢兩圈浮雕虺龍紋，以逆時針的方向鋪滿全器。虺龍紋由浮雕雲紋、穀紋和圓圈紋組成，展現出圓眼、翹鼻、張口的側面像，鼻吻下方的吐舌則用陰刻線紋表達。圓璧外圍附四頭小獸，小獸以順時針方向均勻分布，獸身用淺浮雕的技法勾勒五官與肢體。邊緣的獸尾是貼附在璧面上，並以三個鏤空小孔雕離璧緣，突出獸紋的圓雕形象。由於四獸採用立體化的方式雕琢，而且方向與璧面的虺龍紋相背，獨立在邊輪上爬行一般，極富動感，是突破傳統框架的新設計，與傳統玉璧形製相比更顯與眾不同。

蟠虺紋作為春秋時期的典型裝飾紋樣，以盤繞與交錯的形式為特徵，展現了當時幾何化與抽象化的美學轉變。該紋樣廣泛應用於玉器與青銅器中，可參考Abolala Soudavar收藏的一件青銅酒器，後出售於紐約蘇富比2022年9月20，編號24。類似設計的青銅器還見於A.E.K. Cull收藏的一件春秋青銅龍紋壺，該壺帶有銘文蓋，蓋上裝飾有外擴的大瓣葉紋，收錄於容庚《商周彝器通考》，第二卷，北平，1941年，圖版743，並再次收錄於William Watson，《中國古代青銅器》，倫敦，1962年，圖版55。另外一件相近的例子是來自美國華盛頓特區弗利爾美術館的一件壺形器，見George W. Wener, Jr.，《The Ornaments of Late Chou Bronzes. A Method of Analysis》，新澤西，1973年，圖版76。1978年河南省淅川縣下寺2號墓出土一批春秋晚期玉飾，大部分通體都飾有類似的蟠虺紋，見楊伯達編《中國玉器全集（上）》，河北，2005年，編號83-87。

此件玉璧外周四獸形紋的設計在同類器物中極為罕見，參見兩件相關的小型玉璧，亦帶有缺口，但設計較為簡約，刊於楊伯達同著錄，編號68。這種將獸形浮雕立體化並融入玉璧的表現手法，不僅增加了視覺張力，也表現了設計者對器物功能與裝飾的雙重考量。這一設計理念或可追溯至商代以來的角飾設計傳統，並在春秋晚期達到新的藝術高度。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-rare-jade-mythical-beast-flanged-disc-eastern

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

912

A calcified jade 'dragon' pendant, heng, Eastern Zhou dynasty, late Spring and Autumn period | 東周春秋晚期　龍紋玉珩

Estimate: 200,000 - 600,000 HKD

DESCRIPTION

12.9 cm

LITERATURE

Wu Tanghai, *Jades of Spring and Autumn Period*, Aurora Art Museum, Taipei, 2010, pl. 69.

CATALOGUE NOTE

Arc-shaped jade pendants such as the present lot is known as *huang* or *heng*, and were used in a jade *pei* ornament set, which would be worn from the belt. The pendant set would emit a faint, pleasant sound as the wearer walked, aligning with the customs of Confucian etiquette. Compare a similar 'double-dragon' *huang* excavated from tomb no. 1 at the Hougudui tomb site, Gushi County, Henan Province, illustrated in *Zhongguo yuqi quanji-3-Spring Autumn Period*, Hebei, 1993, no. 127. See also three similar jade pendants of smaller size, excavated from tomb of Jin State Minister Zhao near Taiyuan, Shanxi province in 1988, illustrated in Yang Boda, *Zhongguo yuqi quanji,* [Complete collection of Chinese jades], vol. 1, Hebei, 2005, nos.32-34.

出版
吳棠海，《春秋玉器》，震旦藝術博物館，台北，2010年，圖版69

玉質整體白化。呈下弦月形，左右兩端製作為側面龍首狀，龍首以橢圓形為眼、鼻頭上翹，龍口微張，張口處的圓形鑽空也兼具繫孔的功能。二個龍首之間以帶狀斜線紋分隔扇形區域，中央上方透穿一個繫帶孔，扇面內雕琢兩圈側面虺龍紋，其中兩個比較小，以鼻吻朝下、雙頷相連的形態位於繫孔下方；另外二個龍紋較大，以鼻吻朝外，彼此背對的形態分別扇片兩側。每個扇龍紋的輪廓完整，布局對稱，並用細扭紋紋裝飾，形象清晰而明朗。「璜」與「珩」，通常與其他玉飾組成玉佩組，懸掛於腰帶上。當佩戴者行走時，玉佩組會發出輕微悅耳的聲音，以符合儒家禮儀的風俗。可比較一件類似的雙龍首璜，出土於河南省固始縣侯古堆一號墓，著錄於《中國玉器全集春秋篇》，河北，1993年，圖127。另參考三件尺寸較小的類似玉璜，出土於1988年山西省太原市晉國趙卿墓，見楊伯達編《中國玉器全集（上）》，河北，2005年，圖32-34。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-calcified-jade-dragon-pendant-heng-eastern-zhou

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

913

An exceedingly rare group of six yellowish-celadon jade pendants, Eastern Zhou dynasty, middle Warring States period | 東周戰國中期 玉組珮一組六件

Estimate: 3,000,000 - 9,000,000 HKD

DESCRIPTION

2 to 8 cm

LITERATURE

Ching Wan Society Thirtieth Anniversary Catalogue, vol. 2: Objects of vertu, Taipei, 2025, p. 30.

CATALOGUE NOTE

Comprising intricately carved components, including a rare humanoid figure, arched 'dragon' pendants, and complex openwork plaques featuring interlocking dragons, the present set of jade pedants, known as *yuzupei* encapsulate the dynamic aesthetic and profound philosophical shifts of the middle Warring States period.

During the Zhou dynasty, the wearing of complex jade pendant sets was strictly regulated by sumptuary laws and was exclusively reserved for the highest echelons of the nobility. These assemblages were not merely decorative; they were potent political and cultural symbols. As the Zhou royal court lost its centralised power, regional lords and aristocrats increasingly commissioned lavish jades to assert their status, wealth, and legitimacy. The length, complexity, and quality of a *yuzupei* directly corresponded to the wearer's rank within the feudal hierarchy.

Culturally, the Warring States period witnessed the codification of jade's association with moral virtue, largely driven by emerging Confucian philosophy. The *Liji* or Book of Rites famously dictates that ″a gentleman of virtue never leaves his jade without good reason″ The physical properties of jade, its warm lustre, unyielding hardness, and pure resonance, were likened to the virtues of benevolence, righteousness, and wisdom expected of a *junzi* or gentleman.

Crucially, these pendant sets served an active, performative role in court ritual known as *li*. Suspended from the waist or shoulders, the various jade plaques and beads would gently strike against one another as the wearer moved. To produce a harmonious, rhythmic tinkling sound, the wearer was forced to adopt a measured, dignified, and upright gait. In this way, the *yuzupei* pendants acted as a physical restraint, enforcing bodily decorum and projecting the wearer′s inner moral cultivation to the outside world.

The present set exhibits the quintessential stylistic innovations of the middle Warring States period. The rigid, geometric forms of the preceding Western Zhou

have given way to fluid, sinuous lines and masterful openwork. The interlocking, undulating dragons rendered with subtle bevelling and incised details create a sense of restless energy and three-dimensional depth, a testament to the introduction of iron tools which allowed artisans to work the tough stone with unprecedented precision.

Archaeological excavations provide vital context for understanding the original configuration and significance of such sets. Compare the complexity and motif of the present lot to the magnificent jade assemblages excavated from the tomb of the Marquis Yi of Zeng in Suizhou, Hubei province (c. 433 BC), see Hubei Provincial Museum ed., *Zeng Hou Yi Mu* [Tomb of Marquis Yi of Zeng], Vol.2, Beijing, 1989, pl. CLVIII, and the aristocratic tombs of the Chu state in Henan and Hubei, see Jingsha Railway Archaeological Team of Hubei Province ed., *Baoshan Chu Mu* [Chu Tombs at Baoshan], Vols. 1 & 2, Beijin,1991. Similarly elaborate openwork dragon plaques and *huang* pendants were also discovered in the royal tombs of the Jin state at Tianma-Qucun, Shanxi province, see Ji Kunzhang ed., *Jinhou Mudi Chutu Yuqi* [Jades Excavated from the Cemetery of the Marquis of Jin], Beijing, 2014.

Intact or thoughtfully assembled sets of this calibre, which preserve the visual rhythm and conceptual integrity of Warring States elite adornment, are exceptionally rare in private hands. The present group stands as a tangible embodiment of early Chinese philosophical ideals and the sophisticated artistic vision of the Eastern Zhou elite.

出版
《清翫雅集卅周年慶收藏圖錄》，冊2：珍玩，台北，2025年，頁30

此組玉組珮代表了東周時期貴族服飾與玉雕工藝的巔峰。該組件雕工精湛，包含一件較為少見的人形玉飾、龍形玉佩以及紋飾繁複的鏤空交龍紋玉珮，完美展現戰國中期的美學風格與深刻的哲學思想轉變。

在周代，佩戴形制複雜的玉組珮受嚴格的禮制規範，為最高階層貴族所專屬。這些組珮不僅是裝飾品，更是強而有力的政治與文化象徵。隨著周王室中央集權的衰落，各諸侯國君與貴族紛紛命人製作奢華的玉器，以彰顯其地位、財富與正統性。玉組珮的長度、複雜程度與玉質，直接對應佩戴者在封建等級制度中的階級。

在文化層面上，戰國時期見證了玉與道德規範的結合，這在很大程度上歸功於當時興起的儒家思想。《禮記》中名言記載：「君子無故，玉不去身」。玉的物理特性使其帶有溫潤的光澤、以及堅韌的質地與清脆的聲音，這些特性被比作「君子」所應具備的仁、義、智等美德。

組玉佩在宮廷禮儀中也扮演著積極且具表現力的角色。懸掛於腰間，各式玉珮與玉珠在佩戴者走動時會輕輕相互碰撞。為了發出和諧、有節奏的響聲，即所謂的「珩璜充耳」，佩戴者必須保持從容、莊重且端正的步伐。如此一來，玉組珮便成為一種身體上的約束，規範著舉止儀態，並將佩戴者內在的道德修養外顯於世。

本組玉佩展現了戰國中期最典型的風格創新。西周時期僵硬、幾何化的形制，已讓位給流暢蜿蜒的線條與精湛的鏤空技法。交錯起伏的龍紋，透過微妙的斜刀技法與陰刻細節，營造出一種生生不息的動感與立體深度，這印證了鐵製工具的引入，使工匠得以用前所未有的精準度來雕琢堅硬的玉石。

考古發掘出的玉佩及組佩為理解此類組珮的原始形制與意義提供了重要的背景資料。其紋飾風格與湖北隨州曾侯乙墓（約公元前433年）出土的玉佩非常相似，見湖北省博物館編，《曾侯乙墓》，下冊，北京，1989年，圖版一五八。河南、湖北一帶楚國貴族墓葬出土的華麗玉組珮也可相比較，可見其淵源，見湖北省荊沙鐵路考古隊編，《包山楚墓》上、下冊，北京，1991年。此外，山西天馬—曲村的晉侯墓地中，亦曾出土過類似的精美鏤空龍紋玉珮與玉璜，見吉琨璋主編，《晉侯墓地出土玉器》，北京，2014年。

如此等級且保存完整或經過精心重組的玉組珮，能夠保留戰國貴族服飾的視覺韻律與概念完整性，在市場上極為罕見。本組玉珮堪稱中國早期哲學理念與東周貴族高超藝術品味的縮影。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/an-exceedingly-rare-group-of-six-yellowish-celadon

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

914

A very rare and large white jade 'tiger' plaque, Eastern Zhou dynasty, middle Warring States period | 東周戰國中期　虎形玉珮

Estimate: 2,000,000 - 4,000,000 HKD

DESCRIPTION

11.8 cm

CATALOGUE NOTE

The present piece, ingeniously modelled as a fantastic horned animal in profile, is a tour de force of jade craftsmanship of the Eastern Zhou dynasty. It captures the power of the animal through its large head, strong fangs, and powerful legs terminating in sharp claws. Through dynamic contours, meticulously incised curves and subtle bevelling, the artisan transformed the thin jade plaque and successfully portrayed the muscularity of the beast.

It belongs to a fascinating group of exquisitely carved and finely polished animal plaques made in the Eastern Zhou period. These plaques were part of larger ornamental assemblages that included numerous pendants connected by a silk rope and suspended from a belt worn on or above the waist. While they have been recovered in burial contexts, they were not considered tomb goods but rather treasured personal belongings that the deceased would have worn in his lifetime. When walking, the plaques would gently knock each other, producing a tinkling sound that ″signified physical and moral elegance and restraint, admired qualities in Confucian circles″ see Jenny F. So, *Early Chinese Jades in the Harvard Art Museums*, Cambridge, 2019, pp. 188-9.

This type of jade ornament is generally referred to as ′tiger plaques′. Jade *hu* (tigers) are frequently referenced in classical texts such as the *Zhou li* [The rites of Zhou], and the tiger is among the animals most commonly portrayed in early Chinese art. Found as early as the Shang dynasty, tiger plaques became especially widespread during the Eastern Zhou period. With a horn on its forehead, a broad arc-shaped snout and a bulging neck, Regina Krahl argued that such an animal ″differs markedly from the usual depictions of tigers and dragons″ but shows the characteristics of rhinoceros, see ′The Vignier Jade Pendant: A ′Tiger Plaque′ with Rhinoceros Features′, *Important Chinese Art*, Sotheby′s, Hong Kong, 3rd April 2019, lot 3620.

See three comparable pairs of ′tiger plaques′ with rhinoceros features: a larger pair in the Cleveland Museum of Art, detailed with raised bosses on the

bodies and stylised dragons on their haunches, is published in J. Keith Wilson, 'A Pair of Chinese Jade Plaques', *The Bulletin of the Cleveland Museum of Art*, vol. 80, no. 4, April 1993, pp. 127-30, cover and fig. 1; another pair, also with raised swirls, reputedly from Jincun, Luoyang, Henan province, in the Freer Gallery of Art, Washington D.C., is included in the exhibition *Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.*, Freer Gallery of Art, Washington, D.C., 1982, cat. no. 96; and the third pair of swirl-decorated plaques from the Winthrop collection in the Harvard Art Museum is illustrated in Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, Mass., 1975, pl. 438. A further single jade plaque, much larger in size and its body detailed with swirls and zoomorphic motifs, inscribed on the edge with two characters, formerly in the collection of Charles Vignier, was sold in these rooms, 3rd April 2019, lot 3620, from the Sam and Myrna Myers collection.

A smaller arced jade pendant in the shape of a rhinoceros with bosses was excavated from the tomb of Zhao Mo, who ruled from 137-122 BC, during the Western Han dynasty, as King of Nanyue in the far south; see *Zhongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol. 11, pls 81 and 123.

獸形玉珮，造型簡練有力，雕琢精妙卓絕，巨首尖牙、強肌利爪，配以流利線條，曲直之間，勾勒猛獸懾人姿態，展示東周玉雕工藝發展之高。獸身細琢陰刻，滿富韻律感，浮雕紋飾隱約，日下觀之，和光微泛，突顯異獸矯健。

同類東周獸形珮，琢磨細緻，設計流暢簡約，精練脫俗，無冗贅之處，寥寥數筆已明確捕捉神獸氣韻。當時貴族用此類玉件作組珮，繫以絲線，或為項鍊、或從腰帶懸下。類例雖多見於出土，但如此尊貴之物反映墓主的地位權勢，應是生前所戴佩，非尋常墓葬用器。古籍記載君子佩玉，行走時玉石相碰，發出清脆聲響，雅逸之餘內歛含蓄，符合儒家君子之度，見蘇芳淑，《Early Chinese Jades in the Harvard Art Museums》，劍橋，2019年，頁188-9。

此類獸形珮多稱為「琥」，典籍如《周禮》曾數度提及「琥」，虎形亦屬常見之動物造型，商代已見虎形珮，東周時期更是盛行。但此珮瑞獸前額尖角，鼻頭寬厚，上下以銳弧收尾，不似其他虎形或龍形珮之尖鼻或鼻頭上卷，而且肩脖厚實突出，突顯大型動物魁武姿態，為犀牛之特點，見康蕊君，〈維涅舊藏獸形珮〉，《中國藝術珍品》，蘇富比，香港，2019年4月3日，編號3620。

參考三件博物館藏狀似犀牛之珮：克利夫蘭藝術博物館藏一對，尺寸較大，細綴穀紋，腿上細線陰刻簡化勾卷龍紋，見 J. Keith Wilson，〈A Pair of Chinese Jade Plaques〉，《The Bulletin of the Cleveland Museum of Art》，第80期4號（1993年4月），頁127-130，並刊於此書封面及圖1；華盛頓弗利爾美術館也藏一對例，傳出自河南省洛陽金村，展出於《Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.》，弗利爾美術館，華盛頓，1982年，編號96；麻州劍橋佛格藝術博物館藏也有一對，錄於羅樾，《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1975年，圖版438。

另可比較查看Charles Vignier及Sam 及 Myrna Myers 伉儷遞藏玉珮，尺寸尤碩，獸身綴穀紋及陰刻龍鳳紋，沿邊上刻兩字，同樣未能辨識，2019年4月3日經香港蘇富比拍出，編號3620。

廣東省廣州象崗西漢南越王趙眛（公元前137-122年在位）之墓出土一件類似玉雕，尺寸較小，見《中國出土玉器全集》，北京，2005年，卷11，圖版81、123。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

915

A jade 'dragon' ring, Late Warring States period - early Western Han dynasty | 戰國晚期至西漢早期　龍紋玉瑗

Estimate: 300,000 - 900,000 HKD

DESCRIPTION

5.9 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 134.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 26.

CATALOGUE NOTE

Skilfully modelled in the form of a dragon within a ring resembling a twisted rope, this pendant testifies to the virtuosic craftsmanship of the Warring States period to early Han dynasty. For Warring States period jade rings worked with this 'rope-twist' design, see one from the Qing court collection and preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1996, pl. 121. For other Warring States jade 'dragon' pendants with the beasts' bodies rendered to resemble a twisted rope, see one sold in these rooms, 9th April 2024, lot 3611, and another in the Metropolitan Museum of Art, New York, object no. 1985.214.99.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版134
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版26

此件玉瑗內雕一龍，構思精巧；環身雕作絞繩紋，龍形盤踞其中，充分展現戰國至西漢初期高超嫻熟之琢玉工藝。

採用此類絞繩紋設計之戰國時期玉瑗，可參見一件清宮舊藏、現藏於北京故宮博物院之例，著錄於《故宮博物院藏文物珍品全集：玉器（一）》，香港，1996年，圖版121。另可參考兩例戰國時期龍形玉器，其獸身雕作絞繩狀者，一例售於香港蘇富比2024年4月9日，拍品編號3611；另一例藏於紐約大都會藝術博物館，館藏編號1985.214.99。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

916

A rare jade standing figure, Western Han dynasty | 西漢　玉人

Estimate: 2,000,000 - 4,000,000 HKD

DESCRIPTION

10.1 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 145.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 163.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 113.

CATALOGUE NOTE

Carved with a remarkable economy of line, this charming figure exemplifies the minimalist aesthetic that characterises jade carving of the Western Han dynasty. The figure is depicted standing in a posture of reverence, wearing long, flowing robes with voluminous sleeves that gracefully conceal the clasped hands. The facial features and the folds of the drapery are rendered with simple, precise incisions, capturing a serene expression and a sense of quiet dignity.

Small jade figures of this type were highly prized during the Han dynasty and were often included in elite burials to serve the deceased in the afterlife. The use of jade, a material believed by the Han people to possess immortal, purifying, and protective qualities further underscores the figure's spiritual significance. The present figure's simplified, almost abstract form stands in contrast to the highly detailed jade dancers of the period, suggesting it may represent a domestic attendant or a mourner.

Compare a Han dynasty jade standing figure in the collection of the Palace Museum, Beijing, sharing highly similar drapery and clasped hands, illustrated in *Gugong Bowuyuan cangpin daxi: Yuqi bian 4 - Han Wei Jin Nanbeichao* [Compendium of Collections in the Palace Museum: Jade 4 - Han, Wei, Jin, Northern and Southern Dynasties], Beijing, 2011, p. 140, pl. 167. See also an Eastern Han jade figure excavated in 1980 from Tomb No. 2 at Ganquanshan, Hanjiang, Jiangsu province, now in the Nanjing Museum, illustrated in *Zhongguo yuqi quanji 4: Qin, Han - Nanbeichao* [Complete Collection of Chinese Jades 4: Qin, Han - Northern and Southern Dynasties], Hebei Meishu Chubanshe, Shijiazhuang, 1993, p. 178, pl. 248.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號145

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版163

蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版113

此玉人雕工簡練，線條流暢，完美展現了西漢玉雕極簡的藝術美感。玉人呈立姿，身著交領長袍，寬袖垂拂，雙手交握於腹前，姿態恭敬。其面部特徵與衣褶僅以寥寥數刀精準勾勒，神態安詳，端莊內斂。

此類小型玉雕人物在漢代極為珍貴，常作為明器隨葬於高等級貴族墓葬中，以期在死後世界繼續侍奉墓主人。漢代古人深信玉具有防腐辟邪、引導羽化登仙的神秘力量，這使得作為陪葬品的玉人更具特殊的精神意義。與同時代雕工繁複的玉舞人相比，本品造型更為抽象簡約，推測其身份可能為侍從或俑人。

比較一例北京故宮博物院藏漢玉立人，服飾特徵及交握的雙手與本品極為相似，收錄於《故宮博物院藏品大系：玉器編4 - 漢魏晉南北朝》，紫禁城出版社，北京，2011年，頁140，圖版167。另見一東漢玉俑，1980年江蘇省邗江甘泉山二號墓出土，南京博物院庋藏，收錄於《中國玉器全集4 - 秦．漢 - 南北朝》，河北美術出版社，石家莊，1993年，頁178，圖版248。

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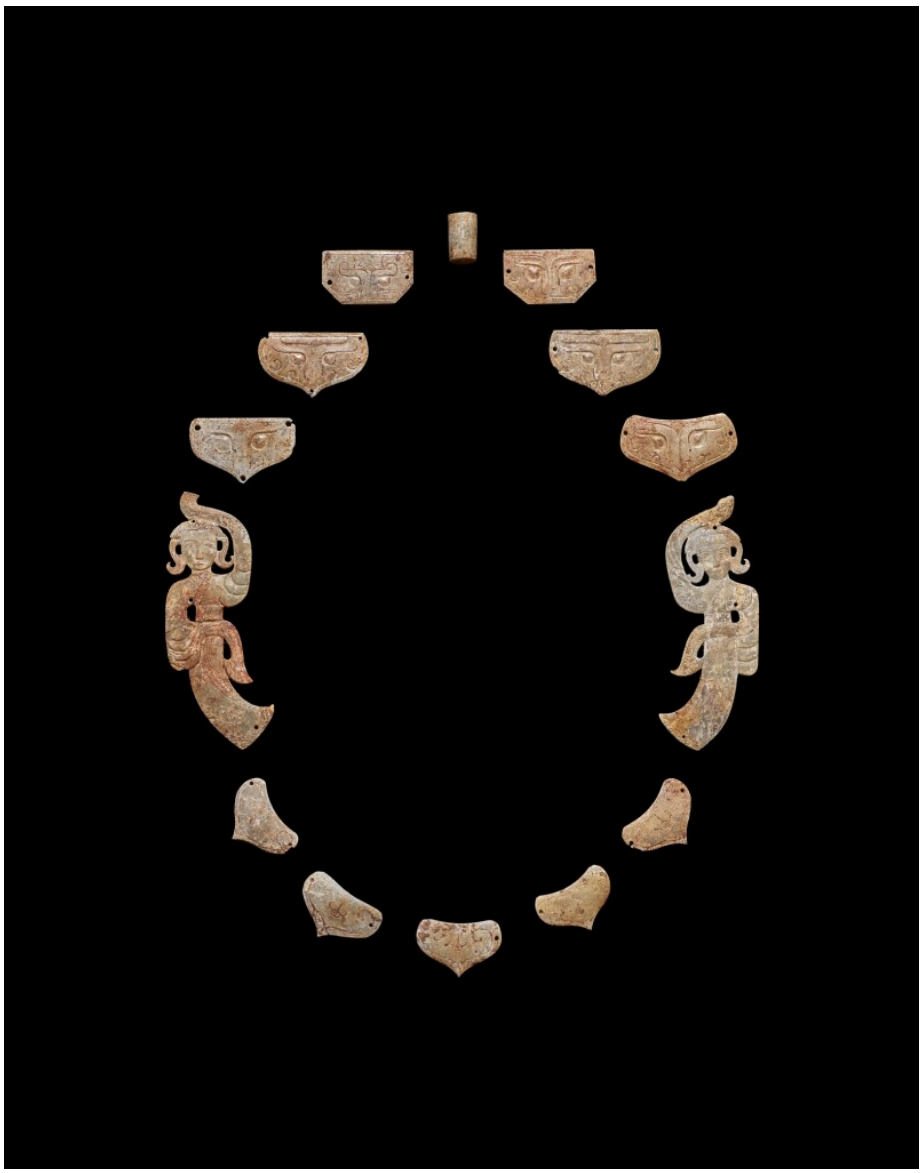
Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



917

A rare set of fourteen jade ornaments and ‘dancer’ pendants, Western Han dynasty | 西漢　玉舞人珮飾成組十四件

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

dancers: 6.8 and 6.9 cm;
other ornaments: 1.2 to 3 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1995, cat. no. 74.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 164.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 108.

CATALOGUE NOTE

This exceptionally rare and extensive assemblage is distinguished by its pair of exquisitely carved jade 'dancer' pendants, which serve as the focal point of the fourteen-piece set. The dancers are captured in mid-motion, their bodies gracefully contoured with swaying hips and slender waists. They are dressed in traditional robes with a right lapel crossing over the left, secured by a thick belt. The dynamic poses with one elongated sleeve elegantly thrown over the head and the other sweeping across the abdomen and trailing downward, perfectly encapsulate the famous ″flying sleeves and twisting waists″ (*qiaoxiu zheyao*) dance that captivated the early imperial courts. The accompanying components, including the central cylindrical bead, the six plaques finely incised with stylised beast-mask motifs, and the five lower ornaments, all feature multiple perforations. This suggests they were either strung together as an elaborate pectoral ornament *Yuzupei* or symmetrically sewn onto a luxurious textile or funerary shroud.

During the Western Han dynasty, dance was a highly esteemed courtly entertainment and a prised accomplishment for aristocratic women. Historical texts frequently extol the captivating performances of imperial consorts, such as Lady Qi, the favourite of Emperor Gaozu, who was renowned for her mastery of the ″twisting waist″ dance, and Empress Zhao Feiyan (Flying Swallow), whose movements were said to be so light she could dance on the palm of a hand.

Jade dancer pendants of this early, highly detailed type are exceptionally rare and represent the zenith of Han dynasty jade craftsmanship. They were typically reserved for the highest echelons of society. A comparable, though less extensive, assemblage featuring a central jade dancer was excavated from the early 2nd century BCE tomb of the Nanyue King′s primary consort in Guangzhou, see Peter Lam ed., *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, p.30, fig.10. See also a closely related individual dancer pendantfrom the Cissy and Robert Tang Collection, illustrated in Jenny F. So*, Chinese Jades from the Cissy and Robert Tang Collection*, Hong Kong, 2015, no.19.

Other closely related individual dancer pendants of similar high quality include three examples in the Freer Gallery of Art, Washington D.C. purportedly from the royal tombs at Jincun, Luoyang, see Thomas Lawton, Chinese Art of the Warring States Period: Change and Continuity 480-222BC, Washington, 1982, nos. 77-79. Compare also an early Western Han example excavated at Fenghuanggang, Guangzhou, illustrated in Gu Fang, *Zhongguo chutu yuqi quanji* [The Complete Collection of Jades Unearthed in China], Vol. 11, Beijing, 2005, p.121.

The present set, with its complete array of matching subsidiary plaques, offers a remarkably comprehensive glimpse into the opulent adornment and vibrant court culture of the Western Han elite.

展覽
鄧淑蘋，《羣玉別藏》，故宮博物院，台北，1995年，編號74

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版164
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版108

此組西漢玉飾共計十四件，形制豐富，其中最為引人矚目者當屬一對雕工精湛的玉舞人。舞人呈對稱之姿，身段婀娜，細腰微折，生動捕捉了舞者翩翩起舞的瞬間。其身著交領右衽長衣，腰間繫帶，一袖高舉過頭，另一袖橫過腹部垂拂於地，完美展現了漢代宮廷極為盛行的「翹袖折腰之舞」。除舞人外，此組玉飾尚包含一件圓柱形玉勒、六件獸面紋的玉佩，以及五件陰線刻紋玉飾。所有組件邊緣均帶有穿孔，推測其原為一組華麗的組玉珮，或對稱綴縫於貴族服飾之上。

在西漢時期，舞蹈是宮廷宴飲中極受歡迎的娛樂活動，亦是貴族女子引以為傲的才藝。史籍中屢見對後宮佳麗曼妙舞姿的讚美，如漢高祖寵妃戚夫人「善為翹袖折腰之舞」，以及漢成帝皇后趙飛燕「身輕若燕，能作掌上舞」。

此類早期且細節刻畫入微的玉舞人極為罕見，代表了漢代玉雕工藝的巔峰，僅見於最高等級的貴族墓葬中。廣州南越王墓右夫人（公元前二世紀早期）墓中曾出土一組以玉舞人為中心的組珮，可資比較，見林業強主編，《南越王墓玉器》，香港，1991年，頁30，圖10。其他品質相近的玉舞人單品，可參考喜聞過齋藏一件圓雕雙面工的戰國晚期玉舞人，見蘇芳淑，《玉澤恆輝：喜聞過齋藏玉》，香港中文大學文物館，香港，2015年，編號19。頁。美國華盛頓弗利爾美術館所藏之三件，傳出自洛陽金村大墓，見Thomas Lawton，《Chinese Art of the Warring States Period: Change and Continuity 480-222BC》，華盛頓，1982年，編號77-79。亦可比較廣州鳳凰崗西漢早期墓葬出土之一例，著錄於古方主編，《中國出土玉器全集》，第11卷，北京，2005年，頁121。本拍品包含成套的附屬玉佩，極為難得，為我們一窺西漢高等級貴族的華麗佩飾與鮮活的宮廷文化，提供了極為全面的實物例證。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

918

A very rare white and celadon jade 'dragon and phoenix' cup and cover, zhi, Han dynasty | 漢　浮雕螭鳳紋帶蓋玉巵

Estimate: 2,000,000 - 4,000,000 HKD

DESCRIPTION

10.2 cm

LITERATURE

Splendor Jade Collection of the Han Dynasty, Taipei, 2025, no. 58.

CATALOGUE NOTE

Known as the *zhi*, this form was widely used for food and drink from the Zhou through the Qin, Han, and Jin periods. Characterised by its cylindrical body with straight sides and a deep interior, it typically bears a ring handle or semi-ring handle; some examples are fitted with covers, while others are not. Bronze and lacquer *zhi* are relatively common in the Han dynasty, whereas examples fashioned from jade are exceedingly rare.

Early textual sources, including the *Hanshu* [Book of Han] and *Shiji* [Records of the Grand Historian], record the use of the *zhi* as a drinking vessel. Unlike ordinary wine containers, however, it was strictly reserved for formal rituals and grand banquets. During the Han dynasty, the proliferation of such jade vessels was closely tied to prevailing alchemical practices and the elite's fervent pursuit of longevity. It was firmly believed that consuming food and drink from jade receptacles facilitated the absorption of the stone's 'vital essence' or *jingqi*, thereby aiding the user in the attainment of physical immortality.

See a smaller (7.8 cm) Western Han dynasty example, preserved in the Palace Museum, Tapei, (accession no. *guyu* 005659). The Taipei Palace Museum cup is similarly skilfully worked on the exterior in varying levels of relief around the exterior with mythical beasts and phoenixes, though lacking the three feet on which the present example stands, as well as its cover.

Compare another slightly larger (12.3 cm) Western Han white jade handled tripod *zhi* and cover preserved in the Beijing Palace Museum, (accession no. *gu* 00104004). The Beijing Palace Museum vessel is, however, decorated on the exterior in low relief with *chilong* rendered in scrollwork, in contrast to the high-relief treatment seen on the present piece and on the example in the Palace Museum, Taipei.

出版
《漢家琳琅》，台北，2025年，編號58

此類器形名曰「卮」，自周代至晉代廣泛用於飲食。其特徵為圓筒狀器身，直壁深腹，通常帶有環形或半環形鋬（把手），有蓋或無蓋皆有。漢代之銅卮與漆卮相對常見，然以玉精雕而成者則極為罕見。

據《漢書》及《史記》等早期文獻記載，卮亦作飲器。然與尋常酒器不同，其專用於隆重祭典或盛大宴席。漢代玉質器皿之興盛，與當時社會上層風行的服食方術及對長生不老的熱切追求息息相關。時人深信，使用玉質器皿飲食有利於吸收玉之「精氣」，從而助人達致長生久視乃至肉身不朽之神仙境界。

本品之出眾處，在於其外壁以高浮雕技法生動刻畫螭龍與鳳鳥，利用多視點組合與曲線扭轉，營造出極具張力的立體空間感。比較一例，見台北故宮博物院蓄一尺寸較小（7.8 公分）之西漢玉盃（館藏編號：故玉5659）。台北故宮之例，外壁同樣以錯落有致之浮雕技法精雕神獸與鳳鳥紋飾，然無蓋，亦無本品底部之三足。

另比一例，尺寸稍大（12.3 公分），為北京故宮博物院藏之西漢白玉三足蓋卮（館藏編號：故00104004）。然北京故宮之例，外壁乃以淺浮雕技法飾以卷曲狀螭龍紋，與本品及台北故宮例所施之豪放高浮雕處理截然不同。

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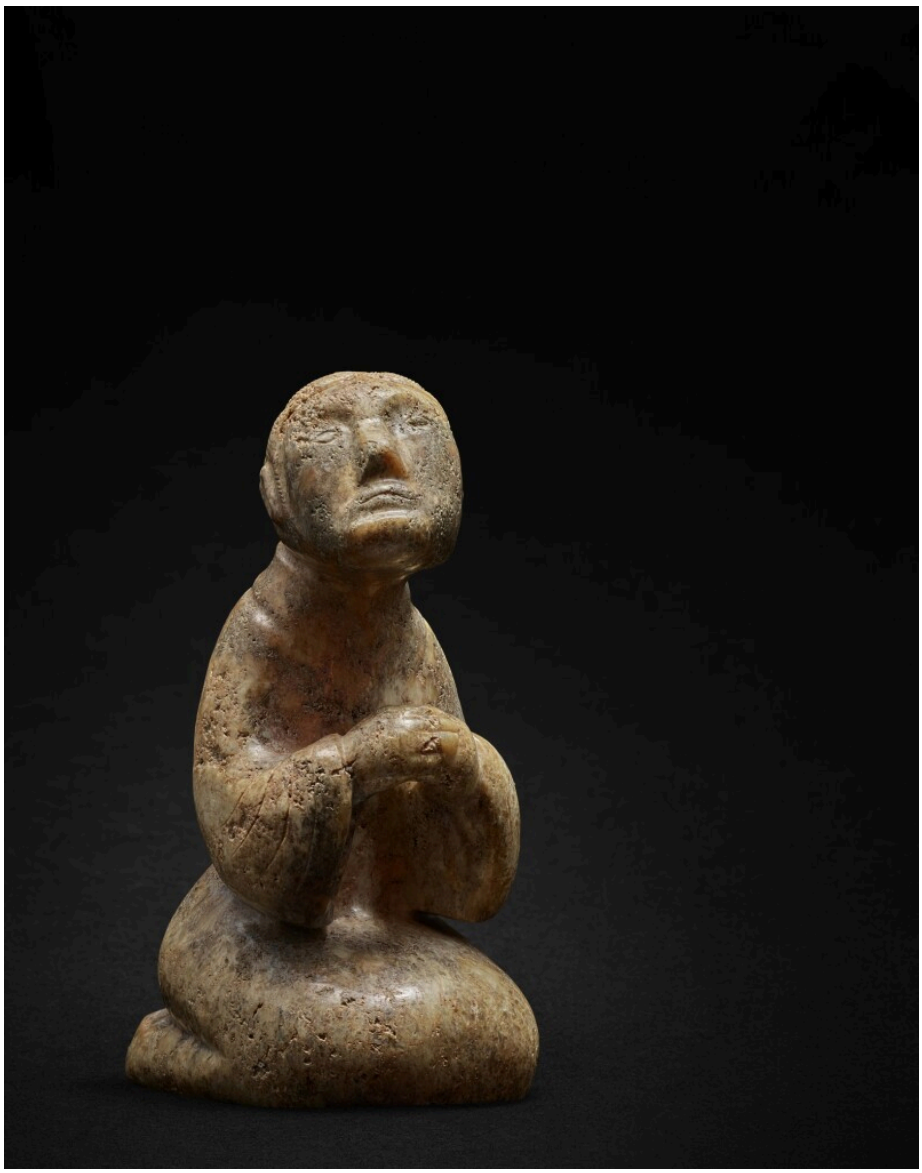
Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



919

An exceptional and rare jade kneeling figure, Han dynasty | 漢　跪坐玉人

Estimate: 4,000,000 - 12,000,000 HKD

✧ Premium Lots

DESCRIPTION

7.6 cm

LITERATURE

Splendor Jade Collection of the Han Dynasty, Taipei, 2025, no. 42.

CATALOGUE NOTE

Few subjects in the history of jade are as elusive, spellbinding and emotionally resonant as renderings of the human form. Depicting an anonymous figure knelt in reverence – his head slightly turned, his shoulders gently drooping – the present figure without a doubt represents one of the finest surviving examples of early figural jade sculpture ever published.

Jade figural work, while extraordinarily rare, is not unprecedented. Usually modelled after bronze or ceramic prototypes, the early jade-carving centres of the Shang (ca. 16th–11th century BCE) and Zhou dynasties (ca. 1046–771 BCE) each produced rare examples of figural work in the round. Compare prototypical kneeling men carved in the round uncovered from the Shang capital of Yinxu, including three from the lavishly decorated tomb of Fu Hao (d. Ca. 1200 BCE) illustrated in *Yinxu yuqi / The Jades from Yinxu*, Beijing, 1981, pls 96–104; a kneeling figure of similar stone to the present but of the more bulbous Shang dynasty form, in the Harvard Art Museums, Cambridge (accession no. 1943.50.317), in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, cat. no. 121; the famous Eastern Zhou figure of a kneeling man adorned with a patterned coat, also from the Winthrop Collection, *ibid.*, cat. no. 408; and a Warring States period fitting excavated from the site of the Tongjia Factory, Luoyang, now preserved in the Luoyang Museum, in Gu Fang, ed., *The Complete Collection of Jades Unearthed in China*, vol. 5: *Henan*, Beijing, 2005, pl. 212.

Although similarly important, finely carved and monumental, the figural carving of the Shang and Zhou dynasties almost invariably lacks the emotional intimacy of Han dynasty (206 BCE – 220 CE) figurework. With slender necks, deeply flowing robes, emotive yet simplistic facial features, and rich calcified stone colours, the jade figural designs of the Han dynasty – even at their most crude – possess an ineffable sense of reverence and calm unprecedented in the lapidary arts.

As Brian McElney explains, at their most basic Han jade figures are exemplified by the so-called 'Han Eight Cut' design of a bearded man composed of a triangular head, body and arms; see Roger Keverne, ed. *Jade*, London, 1991, p. 123. Commonly attested on the market and uncovered at royal sites, these minimalist figures, though a far cry technically from the present, share remarkable similarities in their naive rendering and sweet stone colour. Beyond this humble design, other stylised figural carvings appear to have been contemporaneous, gradually growing more complex and apparently culminating in the sensitivity of the present figure. Compare a small number of excavated kneeling figures, mostly from Southern China, in the form of crude beads essentially derived from the 'Eight Cut' design but rendered more complex with the articulation of bent legs and rounded heads: two from Fenghuanggang, Guangzhou, illustrated in Gu Fang, *op. cit.*, vol. 11, pls 115 and 116; and three excavated from the tomb of the King of Nanyue (175–124 BCE), now in the Museum of the Western Han Mausoleum of King of Nanyue, Guangzhou, *ibid.*, pl. 117.

The culmination of this development are Han figures modelled truly in the round, of which the present perhaps represents the zenith. Compare an Eastern Han mourner in a grimace of closely related stone to the present in Roger Keverne, *op. cit.*, fig. 28; and the famous bearded man with hands on a low table excavated from the tomb of Liu Sheng, Prince of Zhongshan (d. 113 BCE), in Mancheng, Hebei, illustrated in Gu Fang, *op. cit.*, vol. 1: *Beijing, Tianjin, Hebei*, pl. 186, inscribed to the base with a blessing of longevity. Liu Sheng's tomb – notable for its exceptional finds across every medium – features a handful of other naturalistic carvings in the round and appears to be the closest point of comparison to the present in terms of its exceptionally well-observed rendering of facial features and posture. Compare the extraordinary naturalism of a kneeling stone figure excavated from the Mancheng tomb in Wu Hung, 'The Prince of Jade Revisited: The Material Symbolism of Jade as Observed in Mancheng Tombs', *Colloquies on Art & Archaeology in Asia*, no. 18: *Chinese Jades*, London, 1998, p. 157, pl. 6.

For further examples of Han carvings of figures of various levels of complexity, compare a Western Han kneeling figure on a rectangular base in the Harvard Art Museum, Cambridge (accession no. 1943.50.331), drilled as a bead and lacking much of the present three dimensionality in Loehr and Huber, *op. cit.*, cat. no. 547; a figure of a kneeling man with a headband and raised hand from the Chan-chi-hsüan Collection, less detailed than the present by virtue of its minute size, in the *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1995, cat. no. 73; a standing robed lady from the Museum of East Asian Art, Bath, in Angus Forsyth and Brian McElney, *Jades from China*, Bath, 1994, pl. 155.

出版
《漢家琳琅》，台北，2025年，編號42

綜觀琢玉史上，人類形像可謂最無羈多貌、令人著迷，且深刻引起觀者共鳴之題材。玉人跪姿虔敬謙卑，仰面望天，肩膀深墜，簡潔而真切生動，無疑是存世所知最精彩的高古人形玉雕之一。

人形玉作數量極稀，但可前溯古例。商、周二朝皆見少數人形圓雕，造形多源自青銅或陶器。比較商都殷墟出土圓雕玉跪人雛本，如婦好（卒約西元前1200年）墓出土三例，紋飾富麗，刊於《殷墟玉器》，北京，1981年，圖版96-104；劍橋哈佛藝術博物館藏一例玉跪人（藏品編號：1943.50.317），玉質與本品相近，造形較圓潤，近商代風格，錄於羅樾與 Louisa G. Fitzgerald Huber，《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1975年，編號121；同錄 Winthrop 收藏東漢作例，玉跪人著華服，盛名遠播，編號408。並參考一洛陽出土戰國時期車馬件，現藏洛陽博物館，刊於古方編，《中國出土玉器全集：河南》，卷5，北京，2005年，圖版212。

商、周時期之玉人，論工藝、尺寸與重要性，皆各有春秋、無與倫比，但漢代玉人之雕琢更添一份細膩的情感描寫。脖頸纖細，長袍飄逸，面容線條簡約，卻十足表現出深沉的情緒，玉石經年累月之風化與鈣化，更顯得

韻趣悠長，漢代玉人所展現的恭謙、靜謐與祥和之氣，可謂玉雕藝術之最。

麥雅理曾述，最簡化的漢代玉人以「漢八刀」翁仲為代表，運用簡單線條琢出三角形的頭部、身體與雙手；見Roger Keverne 編，《Jade》，倫敦，1991年，頁123。此類袖珍尺寸玉人多見於皇家遺址與古物市場上，雖工藝程度、藝術性與本品有雲泥之別，二者風格皆屬線條簡潔、情感真摯，糖色玉質亦相近。如翁仲般簡化的造形之上，漢代玉人風格發展明確，越見繁複細膩，直至此像可謂巔峰。比較部份玉珠形跪人，多出土於中國南方，以「漢八刀」為礎，更增添跪姿腿部、圓形頭部等細節，如廣州鳳凰崗發掘二例，出版於古方，前述出處，卷11，圖版115、116。南越王墓出土三例，現藏廣州南越王博物院，同上，圖版117。

漢代人形玉雕工藝發展之巔，發展出完全立體逼真之圓雕，即如現尊跪坐玉人。比較一東漢例，玉人面容似因哀傷而扭曲，玉質與本品類同，錄於Roger Keverne，前述出處，圖28；河北滿城中山王劉勝（卒西元前113年）墓出土玉人，鬚眉茂密，隱几跪坐，雙手置於几上，底部銘文祝意延年，載於古方，前述出處，卷1，圖版186。中山王墓出土文物包羅萬象，其中數件圓雕，自然逼真，面容、姿態之描寫，纖細動人，與此像甚類。參考滿城墓葬遺址出土的一件玉跪人，刊載於巫鴻，〈The Prince of Jade Revisited: The Material Symbolism of Jade as Observed in Mancheng Tombs〉，《Colloquies on Art & Archaeology in Asia: Chinese Jades》，編號18，倫敦，1998年，頁157，圖版6。

並參考其他漢代人形玉雕，繁簡各異，如劍橋哈佛藝術博物館藏一例，立於方基上（藏品編號：1943.50.331），中心鑽孔作珠形，不若本品立體，錄於羅樾與 Louisa G. Fitzgerald Huber，前述出處，編號547；暫集軒收藏一玉人，較小且簡，出版於《羣玉別藏》，故宮博物院，台北，1995年，編號73。另見巴斯東亞藝術博物館藏一例玉雕著袍仕女，出版於霍璽與麥雅理，《Jades from China》，巴斯，1994年，圖版155。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

920

A very rare yellowish-celadon jade mythical beast, Late Western Han dynasty | 西漢晚期　玉神獸

Estimate: 2,000,000 - 4,000,000 HKD

DESCRIPTION

8.1 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 179.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 124.

CATALOGUE NOTE

Exquisitely carved with a palpable sense of latent energy, the present jade mythical beast is a quintessential example of the sculptural mastery achieved during the Han dynasty. The craftsman has ingeniously adapted the carving to the original cuboid shape of the jade boulder, utilising a flattened facial plane to minimise material loss while maximising the three-dimensional volume of the creature's taut, muscular body. The beast is depicted in a dynamic, crouching posture, as if ready to pounce, a visual tension further accentuated by the deeply concave carving of the haunches and the sweeping, overlapping curves of its feathered wings.

Winged mythical beasts, often referred to as *bixie* or literally translates to 'ward off evil', were adopted and adapted into the visual canon of the Han dynasty. Their enduring protective imagery and majesty led to their close association with funerary arts and the royal court. Monumental stone sculptures of these animals and their small jade counterparts were found at Han dynasty burial sites, believed to have served the function of protecting their owner and leading the way to paradise. While extant jade examples are now exceedingly rare, several important stone counterparts remain extant, guarding the 'spirit roads' to important Han tombs. Compare, for example, the iconic Eastern Han stone *bixie* now preserved in the Luoyang Museum, the largest of its kind preserved in China, unearthed from Youfang village, Luoyang, Henan province, in 1992.

Surviving comparable examples of Han jade *bixie* are extraordinarily rare. The present figure is very closely related in expression, carving style, and stone colour to a jade *bixie* excavated in 1972 from the Han dynasty architectural site northwest of Weiling in Xianyang city, Shaanxi province, now preserved in the Xianyang Museum, illustrated in Gu Fang, ed., *The Complete Collection of Unearthed Jades in China, vol. 14: Shaanxi*, Beijing, 2005, pl. 163.

Other famous examples, generally more upright in stance than the present lot, include one preserved in the Qing Court Collection and now in the Palace Museum,

Taipei (accession no. gu yu-2789), illustrated in *Five Thousand Years of Chinese Art Series: Chinese Jades of the Han Dynasty*, Taipei, 1990, pl. 79; and another from the collection of Sir Joseph Hotung, acquired in our New York rooms, 2nd November 1979, lot 51, now preserved in the British Museum, London (accession no. 2022,3034.256). Illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26:7, Rawson describes the Hotung *bixie*'s finely incised lines imitating fur and deeply carved sculptural curves as 'typical of the early animal-shaped jades of the Han dynasty,' a description perfectly fitting the present lot.

For another very closely related carving with a frontal snarling face, whiskers, and two horns, compare the famous winged waterpot excavated in 1984 from the Han tomb at Laohudun, Yangzhou, Jiangsu province, illustrated in *Zhongguo yuqi quanji* [The complete collection of Chinese jade], vol. 4, Shijiazhuang, 1993, pls 251 and 252.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版179
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版124

本件玉雕神獸氣韻生動，張力十足，充分展現了漢代玉雕匠人卓越的立體圓雕技藝。玉匠巧妙順應柱狀玉料之原形，將五官平展以減少玉材損耗，同時透過深刻的凹弧面與流暢的曲線，精準捕捉神獸蹲伏蓄勢、躍躍欲試的動態瞬間。其腿部肌肉飽滿有力，層層交疊的羽翅與前肢的鱗紋相呼應，極具視覺張力與雄渾氣魄。

神獸「辟邪」，意謂「趨避邪惡」，其圖像於漢代迅速盛行，象徵保衛守護，且形象威嚴尊貴，與朝廷皇室、喪葬儀典關係密切。漢陵周圍可見大型辟邪石雕，小型玉雕亦見於墓葬中，廣信作為守護墓主，助其往生淨土之用。現存玉雕雖罕，大型石雕可見守於漢陵神道遺址。比較洛陽博物館藏東漢石雕辟邪像，聞名世界，屬同類中最大尺寸，1992年出土於河南孟津縣。圓雕玉器可溯至商、周，然而漢代圓雕之寫實細膩，獨樹一格，顯與前朝傳統相異，漢例更為立體精緻，栩栩如生。明代學者高濂論漢玉：「漢人琢磨，妙在雙鈎，碾法婉轉流動，細入秋毫，更無疏密不勻，交接斷續。儼如遊絲白描，毫無滯跡。」本品細節刻劃入微，以細密短線精琢獸毛，足底更刻劃肉墊，正印證了漢代玉工此等出神入化之技。

存世的漢玉辟邪極罕。1972年陝西省咸陽市周陵鎮新庄村，漢元帝渭陵遺址出土一件玉辟邪，神獸表情、風格、石質皆與本品極為近似，面首姿態略為上挺，現藏咸陽博物館，錄於古方主編，《中國出土玉器全集：陝西》，卷14，北京，2005年，圖版163。

其他知名類例，獸首姿態多較本品高仰，如台北故宮博物院藏例（藏品編號：故玉2789），為清宮舊藏，刊於《中華五千年文物集刊：玉器篇（漢代）》，台北，1990年，圖版79。另一例為何鴻卿爵士珍藏，購於紐約蘇富比1979年11月2日，編號51，現存於倫敦大英博物館（藏品編號：2022,3034.256），載於傑西卡·羅森（Jessica Rawson），《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版26：7，作者記述該品以極細刻線描寫毛羽，至於玉雕造形之立體轉折，則大膽運用深刻技法呈現對比，稱其為「漢代早期動物造形玉雕之典型風格」，此評語用於本品亦恰如其分。

另可參考1984年江蘇揚州邗江老虎墩東漢墓出土之辟邪形玉壺，獸面齜牙咧嘴，長鬚雙角皆與本品近類，出版於《中國玉器全集》，卷4，石家莊，1993年，圖版251、252。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-very-rare-yellowish-celadon-jade-mythical-beast

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

921

A finely carved white jade 'chilong and monkey' she-shaped pendant, Eastern Han dynasty | 東漢　螭猴紋韘形玉珮

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

11.5 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 224.

LITERATURE

Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 92.

CATALOGUE NOTE

The form of this pendant evolved from an ancient archer's ring, which has a long lineage as functional equipment, intended to safeguard the archer's thumb during the release of arrows from a longbow. Practical examples were typically fashioned from utilitarian materials such as bone or bronze. By contrast, jade thumb rings, some of which can be traced back to the second millennium BCE, instead served as personal adornment or vanity items.

For another Han dynasty example of similar size, and rendered with mythical beasts, including dragon, phoenix, and *chilong*, excavated from the tomb of Liu Hong at Huangshanzhen in Hunan, now housed in the Office of Preservation of Ancient Monuments of Anxiang, illustrated in *Zhongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, vol. 3, Beijing, 2005, pl. 239.

See a slightly smaller Western Han dynasty example (7.1 cm), rendered in low relief but without any beasts, sold in these rooms, 2nd April 2019, lot 3407, from the collection of Robert Youngman.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號224

出版
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版92

此玉佩之形制演變自古代玉韘。韘作為實用器具歷史悠久，本用於拉弓放箭時保護射手拇指。實用之韘多以骨或青銅等材質製成。相比之下，玉韘則多作個人佩飾或賞玩之用。

參考一漢代作例，尺寸相若，飾龍、鳳及螭龍等神獸紋，出土於湖南黃山鎮劉弘墓，現藏安鄉縣文物管理所，著錄於《中國出土玉器全集》，卷3，北京，2005年，圖版239。

另見一西漢作例，尺寸略小（7.1公分），飾淺浮雕但無獸紋，出自楊門（Robert Youngman）舊藏，售於香港蘇富比2019年4月2日，編號3407。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-finely-carved-white-jade-chilong-and-monkey-she

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

922

A jade 'dragon and phoenix' dish, Han dynasty | 漢　浮雕龍鳳螭獸紋玉盤

Estimate: 600,000 - 1,200,000 HKD

DESCRIPTION

16.4 cm

LITERATURE

Splendor Jade Collection of the Han Dynasty, Taipei, 2025, no. 57.

CATALOGUE NOTE

This exquisite jade dish is a remarkable testament to the highly sophisticated jade carving traditions of antiquity, strongly exhibiting the stylistic hallmarks of the Han dynasty. Carved from a single boulder of celadon and yellowish jade, the stone has acquired an attractive calcified alteration through centuries of burial, imbuing it with a profound sense of antiquity.
In ancient China, jade was a material of supreme value. The creation of a hollow vessel such as this dish required the laborious and risky process of hollowing out a substantial block of precious material. Consequently, jade vessels are exceptionally rare compared to flat ornaments like *bi* discs or *huang* pendants. They were luxury items par excellence, strictly reserved for the highest ranks of the aristocracy or the imperial family, serving as ultimate symbols of status and power.

The most striking feature of this dish is the dynamic high-relief decoration band encircling its exterior. Between two raised borders, the artisan has masterfully carved mythical creatures including dragons, phoenixes, *chi*-dragons, bears and monkey-like beasts. The creatures are depicted in various perspectives, the dragon and phoenix in profile, while the beast and *chi* dragon are seen from above. They interact intensely, stepping, grasping, and intertwining with one another amidst swirling mists. This 'cloud-like' transformation of animal forms, characterised by fluid, sinuous lines and an overwhelming sense of rhythmic motion, is a classic feature of Han dynasty art.

Furthermore, the flat interior base is finely incised with interlocking cloud scrolls, likely a stylised abstraction of the mythical beasts or celestial vapours. This subtle interior decoration harmonises with the bold exterior relief, demonstrating the artisan's exceptional creative vision. Extant ancient jade vessels of this calibre are exceedingly rare. For a closely related example featuring similar dynamic high-relief decoration of mythical creatures, including dragons, *chi* dragons, and bears, see a Han dynasty jade wine vessel, *zun*, excavated in 1990 from the tomb of Liu Hong at Huangshanzhun, Anxiang, Hunan Province, and now preserved in the

Hunan Provincial Museum, illustrated in Gu Fang, *Zhongguo chutu yuqi quanji* [The Complete Collection of Jades Unearthed in China], Vol. 10, Beijing, 2005, p. 238.

出版
《漢家琳琅》，台北，2025年，編號57

本品青黃玉質，歷經千載歲月而局部帶有白化沁色，古意盎然。盤由整塊玉料掏膛雕琢而成，器形規整，折沿淺腹。上古時代，玉料極為珍貴，製作此類立體中空容器需耗費大量上等玉材，且掏膛工藝難度極高，稍有不慎即會毀損整器。因此，相較於玉璧、玉璜等扁平玉器，玉製容器的產量極為稀少，通常僅見於最高等級的貴族或皇室墓葬之中，彰顯了使用者尊貴的身份與地位。

此玉盤於其腹部外壁精雕細琢的浮雕紋飾非常精美。匠人以高超的技法，於兩周凸稜之間雕琢龍、鳳、螭、熊、等神獸。姿態各異，龍首與鳳頭作側面刻畫，而似猴之神獸與螭首則作俯視狀。四獸穿梭於雲氣之間，藉由蹬踩、抓舉、勾連等動作相互交疊，形成強烈的互動與視覺張力。這種將動物形體與雲氣紋巧妙結合的「雲氣化」處理手法，線條流暢婉轉，充滿了生機與動感，是漢代藝術中極具代表性的時代特徵。

盤內平底處以游絲毛雕技法線刻勾連雲氣紋，線條若隱若現，連綿不絕，應為神獸或雲氣的抽象變體。此種內外呼應的裝飾手法，豐富了器物的層次感。遍查海內外公私收藏，與本品相類之高古玉容器屈指可數。關於本品外壁生動的高浮雕神獸紋飾，可參考一件極為重要的東漢玉尊。該玉尊於1990年出土於湖南省安鄉縣黃山頭劉弘墓，現藏於湖南博物院，其器表同樣以高浮雕技法滿飾穿梭於雲氣間的靈獸，展現出高度一致的時代風格與藝術張力，見古方，《中國出土玉器全集》，卷10，北京，2005年，頁238。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-jade-dragon-and-phoenix-dish-han-dynasty-han-fu

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

923

An exceptionally rare and superb white and russet jade mythical beast, Han dynasty | 漢　玉神獸

Estimate Upon Request

✧ Premium Lots

DESCRIPTION

8.9 cm

CATALOGUE NOTE

Its eyes bright with power, its jaws fearsome yet benevolent, its stance solid yet full of movement; the present figure represents one the finest and most important examples of Han dynasty (206 BCE – 220 CE) jade carving ever to come to market. Employing the full range of lapidary techniques known to the Han carver, the beast – hewn from the finest creamy russet stone – is a marvel of early figural work.

This enigmatic figure is a *bixie*. Also known as a *pixiu* or other auspicious monikers, horned lion-like creatures, usually with wings, were among the most striking visual innovations of the Han dynasty. While the origins of the form are hotly debated, the grandeur of its wings, the power of its legs and the majesty of its feline face all bear close resemblance to winged lion forms in vogue across Western Asia from the earliest antiquity. Indeed, it could be said that the Han dynasty represents the first moments in Chinese history where scholars turned to the world beyond China for inspiration, mystery and beauty. From the *Classic of Mountains and Seas* (*Shanhaijing*) to the codification of the *Book of Odes* (*Shijing*) and the *Records of the Grand Historian* (*Shiji*), Han literature – the basis of the Chinese classical canon to this day – is replete with references to the world beyond; the mysteries and fantasies of distant lands. While the *Shiji* refers to *pixiu* as a native wild beast tamed by the Yellow Emperor himself (see *Annals of the Five Emperors*), the *Book of Han* (*Han shu*, 111 CE) describes the beasts as native to Wuyishanli in the Western Regions, today identified with Alexandria Prophthasia near modern-day Iran.

Bixie, whose name literally translates to 'ward off evil,' soon were adopted and adapted into the visual canon of the Han dynasty, where their enduring protective imagery and majesty led to their close association with funerary arts and the royal court. Monumental stone sculptures of animals and their small jade counterparts were found at Han dynasty burial sites, and are believed to have served the function of protecting their owner and leading the way to paradise. And, while extant jade examples are now exceedingly rare, a number of important stone counterparts remain extant, guarding

the 'spirit roads' to important Han tombs. Compare, for example, the iconic Eastern Han stone *bixie* now preserved in the Luoyang Museum, the largest of its kind preserved in China, unearthed from Youfang village, Luoyang, Henan province, in 1992 (fig. 1).

While jade carving in the round can trace its origins to the Shang (ca. 16th–11th century BCE) and Zhou (ca. 1046–771 BCE) dynasties, the sensitivity, realism and intimacy of Han depictions represents a significant departure from earlier prototypes – incorporating a broad range of relief-work and detailing that bring carved figures to life. As Ming scholar Gao Lian (fl. ca. 1600) notes,, 'Han dynasty carving is exquisite in its double-line engraving; the grinding technique flows smoothly and delicately, as fine as an autumn hair, with no gaps or breaks in the lines, resembling a flowing drawing without any hesitation.' (see Wang Zhangqi, ed., *Zhonghua guobao: Shanxi zhengui wenwu jicheng. Yuqi juan* [National treasure: Collection of rare cultural relics of Shaanxi Province. Jade volume], p. 222).

Surviving comparable examples of jade *bixie* are extraordinarily rare. The most famous example, more upright in stance than the present, was preserved in the Qing Court Collection and now in the Palace Museum, Taipei (accession no. *gu yu*-2789), and is illustrated in *Five Thousand Years of Chinese Art Series: Chinese Jades of the Han Dynasty*, Taipei, 1990, pl. 79, alongside other closely comparable examples, including a jade *bixie* with a tubular fitting excavated from a tomb in Baoji, Shaanxi, pl. 80; and a *bixie* in the National Museum of Asian Art, Washington, pl. 78.

Another *bixie*, slightly more upright than the present but with very closely related expression carving style and stone colour, was excavated from the Weiling Mausoleum in Xinzhang village at Zhouling town, Xianyang city, Shaanxi province in 1972 and is now preserved in the Xianyang Museum, illustrated in Gu Fang, *The Complete Collection of Unearthed Jades in China*, vol. 14: *Shaanxi*, Beijing, 2005, pl. 163; another from the collection of Sir Joseph Hotung, acquired in our New York rooms, 2nd November 1979, lot 51, is now preserved in the British Museum, London (accession no. 2022,3034.256), and illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26:7, where the author describes its finely incised lines imitating fur and deeply carved sculptural curves as 'typical of the early animal-shaped jades of the Han dynasty.'

For another very closely related carving with a frontal snarling face, whiskers and two horns, compare the famous winged waterpot excavated in 1984 from the Han tomb at Laohudun, Ganquan, Yangzhou, Jiangsu, illustrated in *Zhongguo yuqi quanji* [The complete collection of Chinese jade], vol. 4, Shijiazhuang, 1993, pls 251 and 252; and a related figure from the Qing Court Collection, usually attributed to the Wei or Jin period, illustrated in *The Complete Collection of Treasures of the Palace Museum*, vol. 40: *Jadeware (I)*, Hong Kong, 1995, pl. 229.

玉神獸目光炯炯，張牙示人威姿生猛，猶隱見仁善可愛，四足有力穩扎后土，仍周身動態躍躍，可謂市場歷年來，罕得最為精緻、珍稀的漢代玉雕。玉匠人窮盡琢石巧技，取材至臻寶玉，光柔質潤，造就如此精采高古玉作，在漫漫歷史長河中輝耀動人。

神獸「辟邪」，又稱「貔貅」，身形類獅、額上帶角、多得羽翼，乃漢代藝術造形上最創新亮眼之例。其原型起源雖未定，細觀之，其羽翅豐麗、足腿強健、面容似豹若虎，無疑王者非俗，與泛西亞自古流傳之翼獅，有異曲同工之趣。漢朝或可謂中國史上首見學者往國境之外，追尋知識、文化、神話，從《山海經》到《詩經》與《史記》，奠基中國哲學與文學的經典重書，皆滿載對於未知世界的想像與構築。《詩經》提到黃帝曾馴服貔貅，《漢書》述貔貅源自西域的烏弋山離國，即是今時伊朗附近之古國，亞歷山大里亞·普洛夫達西亞。

神獸「辟邪」，意謂「趨避邪惡」，其圖像迅速即盛行於漢朝，象徵保衛守護，且形象威嚴尊貴，與朝廷皇室、喪葬儀典關係密切。漢陵周圍可見大型辟邪雕塑，小型玉雕亦見於墓葬中，廣信作為守護墓主，助其往生淨土之用。現存玉雕雖罕，大型石雕可見守於漢陵神道遺址。比較洛陽博物館藏東漢石雕辟邪像，聞名世界，屬同類中最大尺寸，1992年出土於河南孟津縣（圖1）。

圓雕玉器可溯至商、周，然而漢代圓雕之寫實細膩，獨樹一格，顯與前朝傳統相異，漢例更為立體精緻，栩栩如生。明代學者高濂論漢玉，「漢人琢磨，妙在雙鈎，碾法婉轉流動，細入秋毫，更無疏密不勻，交接斷續。儼如遊絲白描，毫無滯跡」。見王長啓編，《陝西珍貴文物集成：中華國寶：玉器卷》，頁222。

存世的漢玉辟邪極罕，最知名者如台北故宮博物院藏例（藏品編號：故玉2789），獸首姿態較本品更高仰，清宮舊藏，刊於《中華五千年文物集刊：玉器篇（漢代）》，台北，1990年，圖版79，同錄其他類例，包括陝西寶雞墓葬出土，帶管辟邪，圖版80，及華盛頓國立亞洲藝術博物館藏玉辟邪，圖版78。

1972年陝西省咸陽市周陵鎮新庄村，漢元帝渭陵遺址出土一件玉辟邪，神獸表情、風格、石質皆與本品近似，面首姿態更為上挺，現藏襄陽博物館，錄於古方，《中國出土玉器全集：陝西》，卷14，北京，2005年，圖版163；另一例為何鴻卿爵士珍藏，購於紐約蘇富比，1979年11月2日，編號51，現存於倫敦大英博物館（藏品編號：2022,3034.256），載於Jessica Rawson，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版26：7，作者記述此品以極細刻線描寫毛羽，至於玉雕造形之立體轉折，則大膽運用深刻技法呈現對比，可見「漢代早期動物造形玉雕之典型風格」。

參考1984年江蘇揚州邗江老虎墩東漢墓出土，辟邪形玉壺，獸面齜牙咧嘴，長鬚雙角皆與本品近類，出版於《中國玉器全集》，卷4，石家莊，1993年，圖版251、252。另見清宮舊藏一例，多斷為魏、晉時期，錄於《故宮博物院藏文物珍品全集：玉器（上）》，卷40，香港，1995年，圖版229。

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fig. 1
A stone winged chimera, Eastern Han dynasty, found in Mengjin, Henan, in 1992; Luoyang Museum, Henan.

圖1
東漢　石雕辟邪　1992年河南孟津縣出土　河南洛陽博物館

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/an-exceptionally-rare-and-superb-white-and-russet

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

924

A calcified jade 'dragon' pendant, Neolithic period, Hongshan culture | 新石器時代紅山文化　玉龍

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

10.9 cm

LITERATURE

Wu Tanghai, *Jades of Hongshan Culture*, Aurora Art Museum, Taipei, 2007, pl. 4.

CATALOGUE NOTE

A similar but larger (16.8 cm) jade 'dragon' pendant, excavated at Huanggutun, Ongniud Banner, Inner Mongolia and now in the Ongniud Banner Museum, is illustrated in Gu Fang, Z*hongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol. 2, pl. 18. For examples sold at auction, see a slightly smaller one (9.5 cm) sold in our Paris rooms, 10th June 2021. 86, from the Bei Zu collection, and a slightly larger one (11.3 cm) from the late Hongshan culture, sold at Christie's Hong Kong, 29th November 2017, lot 2703, from the Yangdetang collection.

出版
吳棠海，《紅山玉器》，震旦藝術博物館，台北，2007年，圖版4

內蒙翁牛特旗黃谷屯出土一例，尺寸較大（16.8公分），現藏於翁牛特旗博物館，載於古方，《中國出土玉器全集》，北京，2005年，卷2，圖版18。拍賣市場所見之例，可參考北祖舊藏一例，尺寸略小（9.5 公分），售於巴黎蘇富比2021年6月10日，編號 86。另可參考一件晚期紅山文化之作，養德堂舊藏，尺寸略大（11.3 公分），售於香港佳士得2017年11月29日，編號2703。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-calcified-jade-dragon-pendant-neolithic-period

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

925

A calcified jade 'bird' pendant, Neolithic period, Hongshan culture | 新石器時代紅山文化　鳥首玉珮

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

6.5 cm

LITERATURE

Wu Tanghai, *Jades of Hongshan Culture*, Aurora Art Museum, Taipei, 2007, pl. 99.

CATALOGUE NOTE

Depicted with the head of a bird with eyes pierced through, this pendant is a very rare example from the Hongshan culture. While avian imagery is not uncommon in Hongshan culture, birds are more frequently shown with wings outstretched. The incised grooves on the forehead, upright ears, and pierced eyes closely recall features seen on Hongshan pig dragons, such as an example illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1: *Yuanshi shehui* [Primitive society], Hebei, 1991, pl. 31. See also another rare Hongshan culture jade 'bird' pendant offered in this sale, lot 943.

出版
吳棠海，《紅山玉器》，震旦藝術博物館，台北，2007年，圖版99

本玉飾雕作鳥首形，雙目對穿，為紅山文化中極為罕見之珍例。鳥類題材於紅山文化中雖非罕見，然多作展翅之姿。其額前陰刻線紋、豎耳及對穿雙目等特徵，與紅山文化玉豬龍極為相似，參考一例，載於《中國玉器全集》卷一：原始社會，河北，1991年，圖版31。另比一例，為本場拍賣之另一件紅山文化玉「鳥」形飾，編號943。

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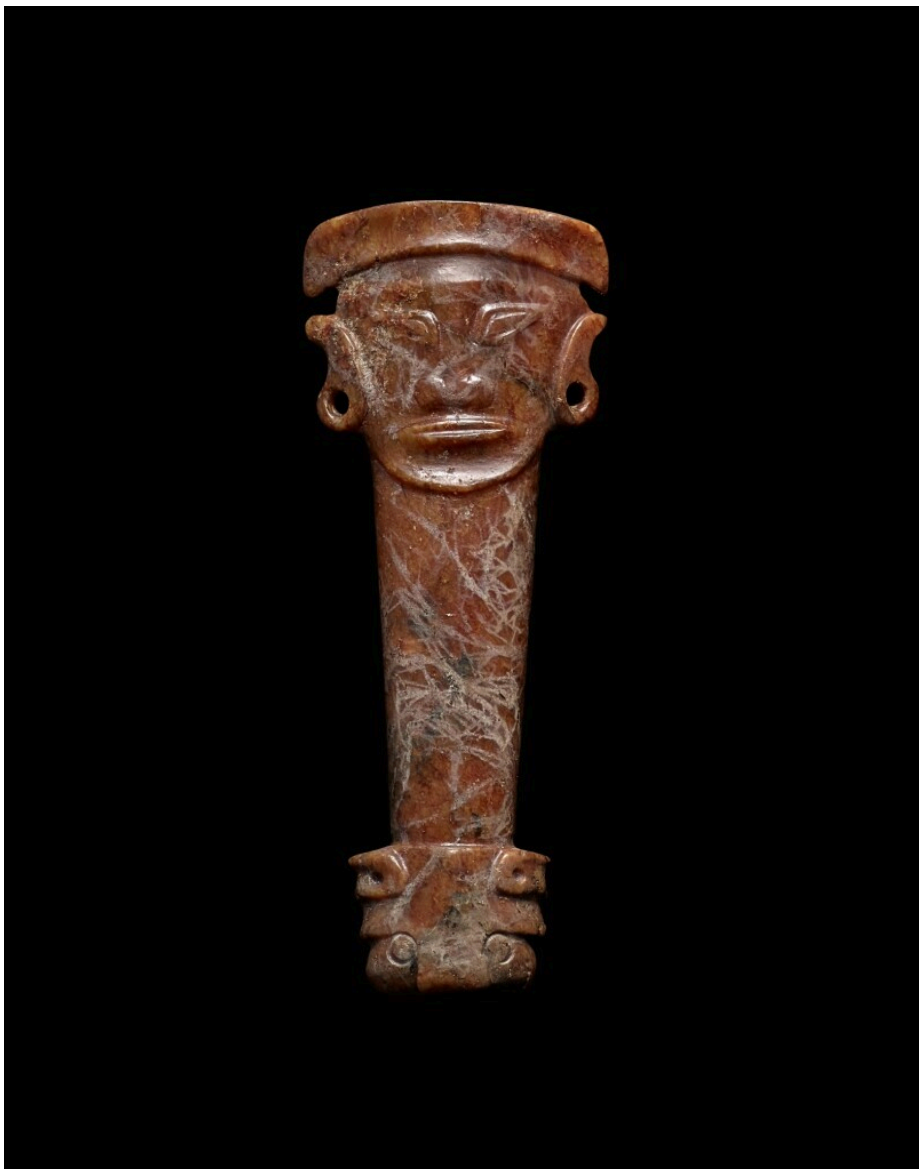
https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-calcified-jade-bird-pendant-neolithic-period-2

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



926

A rare russet jade 'mask' pendant, Neolithic period, Shijiahe culture | 新石器時代　石家河文化　神人獸面玉飾

Estimate: 2,000,000 - 4,000,000 HKD

DESCRIPTION

10.4 cm

CATALOGUE NOTE

The present russet jade pendant is a striking example of the spiritual and artistic achievements of the late Shijiahe culture, frequently referred to by archaeologists as the Xiaojia Wuji culture or Post-Shijiahe culture. Flourishing around 2000 BC in the middle reaches of the Yangtze River, with its core in the Handong region of Hubei province, the Xiaojia Wuji culture is celebrated for its highly sophisticated jade-carving traditions and its distinct repertoire of ritual imagery.

This pendant is meticulously worked in the form of a human head with a peaceful, benevolent expression. According to current scholarship, anthropomorphic jades of the Xiaojia Wuji culture generally fall into two distinct categories. The first features fierce expressions with protruding fangs, which are believed to symbolise nature deities and are often referred to as ″divine masks″ *shenmian*. The second category, to which the present pendant belongs, features serene, human-like faces without fangs. These are widely considered to represent human ancestors, or ″ancestor masks″ *zumian*. Both types served as crucial objects of worship and sacrifice for the ancient peoples of this region, acting as mediums for spiritual communication. The rich russet tones of the jade further enhance the solemn and reverent presence of this ancestral figure.

For closely related examples of this benevolent ″ancestor mask″ type, compare a jade pendant of similar iconography excavated in 2015 from tomb W8 at the Tanjialing site in Tianmen, Hubei province, attributed to the Xiaojia Wuji culture, illustrated in Nanjing Museum, ed., *Yurun zhonghua: zhongguo yuqi de Wannian shishi tujuan* [An Epic of Chinese Jade for 10000 Years], Nanjing, 2023, p. 96. Another relevant comparison is a jade human head of the same culture collected in Shimen county, Changde, Hunan province. A third related example from an American museum collection is illustrated by Elizabeth Childs-Johnson and Gu Fang in *The Jade Age: Early Chinese Jades in American Museums*, Beijing, 2009, pl. 6-10.

本品玉飾呈紅褐色，古樸莊重，為石家河文化晚期精神信仰與玉雕工藝之傑作，考古學界常將此時期稱為「肖家屋脊文化」或「後石家河文化」。肖家屋脊文化，約分佈於公元前2000年前後的長江中游地區，以湖北漢東地區為核心。該文化以其精湛的治玉工藝及獨特的祭祀圖像而聞名於世。

此玉飾精雕人首，面容和善。據學者研究指出，肖家屋脊文化中常見兩類擬人形象的玉器：一類面目猙獰、口露獠牙，普遍認為象徵自然界的神靈，可稱為「神面」；另一類則如本品，面容平和、呈人首形，無獠牙特徵，象徵人類祖先，可稱為「祖面」。兩者皆為史前先民祭祀與崇拜的重要對象。玉質本身的紅褐沁色，更為此祖面平添幾分肅穆與神秘感。

參考相近之「祖面」作例，可比較一件2015年湖北天門譚家嶺遺址W8出土之肖家屋脊文化玉人面像，載於南京博物院編，《玉潤中華：中國玉器的萬年史詩圖卷》，南京，2023年，頁96。另可參考湖南常德石門縣曾採集到的一件肖家屋脊文化玉人頭像。美國博物館亦藏有一件相關作例，著錄於江伊莉與古方合著，《玉器時代：美國博物館藏中國早期玉器》，北京，2009年，圖6-10。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-rare-russet-jade-mask-pendant-neolithic-period

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

927

A pair of jade rams, Late Shang dynasty | 商晚期　玉羊一對

Estimate: 400,000 - 1,200,000 HKD

DESCRIPTION

10.3 and 10.5 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 80.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 48.
Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 188.
Ching Wan Society Thirtieth Anniversary Catalogue, vol. 2: Objects of vertu, Taipei, 2025, p. 19 (top).

CATALOGUE NOTE

Stoutly carved in the round from columnar blocks of jade, this charming pair of rams exemplifies the geometric abstraction characteristic of the Late Shang dynasty. The artisan masterfully utilised straight, deep cuts to separate the sturdy legs and delineate the head, while softening the inherently rigid rectangular blocks with subtly convex curves to imbue the animals with a plump, rounded volume. Simple yet expressive round eyes and elegantly curving horns capture their endearing spirit.

Stylistically, these jade rams are closely related to the primitive yet highly sophisticated Shang artistic style developed at the dawn of China's civilisation. Much like the celebrated Shang marble carvings, such as the exceptional recumbent frog formerly in the Richard Bull Collection, see Alfred Salmony, 'A pre-Anyang Marble Sculpture', *Artibus Asiae*, vol. 20, no. 4, 1957, pp. 239-40). The present pair of rams are brilliantly expressed in a minimalist aesthetic. They are skilfully carved in a gentle geometric manner that prioritises the stylised essence of the animal over naturalistic anatomical details.

For other examples of this distinctive minimalist Shang aesthetic, compare two rare marble frogs of similar stylised form: one exhibited in *Animals in Chinese Art*, Century Club, New York, 1955, and at the Museum for East-Asian Arts, Cologne, 1978-9, later sold in our Hong Kong rooms, 9th October 2022, lot 3608; and another sold in our New York rooms, 19th September 2023, lot 219.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號80

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版48
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版188

《清翫雅集卅周年慶收藏圖錄》，冊2：珍玩，台北，2025年，頁19（上）

此對玉羊圓雕而成，以長柱形玉料製作，充分展現商代晚期玉雕獨特的幾何抽象風格。匠人巧用直線切割區隔出短粗的四肢與頭胸，並將身軀琢磨成微凸弧面，巧妙化解了方柱玉料的生硬，賦予玉羊飽滿圓潤的量感。羊首雕琢簡練，圓眼炯炯有神，雙角彎轉收尖，盡顯憨態可掬的神韻。

在風格上，此對玉羊與華夏文明初期古樸卻又高度成熟的商代藝術風格一脈相承。這種極簡的審美意趣在同時期珍罕的大理石雕塑上亦有體現，如著名的 Richard Bull 舊藏大理石蛙，見Alfred Salmony，〈A pre-Anyang Marble Sculpture〉，《Artibus Asiae》，卷20，第4期，1957年，頁239-40）。本品與之相似，皆以溫和的幾何線條與極簡主義手法，精準表現出動物的形態特徵，而非拘泥於寫實的解剖結構。

比較兩件風格相近的極簡主義商代大理石蛙：其一曾展於紐約世紀俱樂部《Animals in Chinese Art》，1955年，以及科隆東亞藝術博物館，1978至1979年，後售於香港蘇富比2022年10月9日，編號3608；另一例售於紐約蘇富比2023年9月19日，編號219。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-pair-of-jade-rams-late-shang-dynasty-shang-wan

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

928

A rare celadon jade 'figural' ornament, Late Shang dynasty | 商晚期神人紋圓弧玉飾

Estimate: 500,000 - 1,500,000 HKD

DESCRIPTION

7.5 cm

LITERATURE

Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 119.

CATALOGUE NOTE

The present celadon jade ornament, with its warm brown alterations and slight surface calcification, is a remarkable and highly unusual example of late Shang dynasty jade carving. Skilfully worked from a curved section of jade, the stone is carved to depict an upright mythical figure or deity. The face is rendered with slanted eyes and a solemn expression, surmounted by an imposing, upright feathered crown that bends at the top, altogether creating a mysterious and awe-inspiring visual presence. Interestingly, the figure features a cicada-shaped body flanked by spread wings. These wings are detailed with typical feather motifs of the period, symbolising the figure′s divine nature and likely relating to ancient concepts of spiritual transformation and rebirth.

The reverse of the ornament is equally well-conceived, divided into three distinct sections by parallel raised ridges. The central register is decorated with a classic ′fire′ motif, while the upper section features elongated hair ornaments. The lower section mirrors the front with a cicada motif in a more simplified form, perfectly illustrating the cohesive front-and-back design ethos characteristic of late Shang jade craftsmanship.

For related examples, compare a closely related jade ′kneeling human′ ornament from the Mid to Late Shang dynasty, illustrated in Jenny F. So, *Chinese Jades from the Cissy and Robert Tang Collection*, The Chinese University of Hong Kong Art Museum, Hong Kong, 2015, cat. no. 9, and later sold in our Hong Kong rooms, 8 April 2023, lot 3790. Two closely related jade pendants were excavated from the tomb of the Shang consort, Fu Hao, at Anyang, the last capital of the Shang kings. The first, a ‘crowned figure’ pendant, is illustrated in *Yinxu Fu Hao mu* [Tomb of Lady Hao at Yinxu in Anyang], Beijing, 1980, p. 154, fig. 81:4, which displays its arms and legs in similarly bent positions, with its haunch accentuated by a circular cross symbol. The second, a standing figure showing the same symmetrical wing-like extensions at the top of the head, is illustrated in *ibid.*, p. 154, fig. 81:6. See also a white jade ′figural′ ornament of the late Shang dynasty, excavated in 1990 from the tomb of Guo Zhong at the Guo State Cemetery in

Sanmenxia, Henan province, now in the Sanmenxia Guo State Museum, illustrated in Nanjing Museum, ed., *Yurun zhonghua: zhongguo yuqi de Wannian shishi tujuan* [An Epic of Chinese Jade for 10000 Years], Nanjing, 2023, p. 134.

出版
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版119

本品青綠玉質，局部受沁呈褐色，器表微微有白化現象，古樸神秘，為商代晚期玉雕之珍罕佳作。創作者巧妙運用長弧形玉料，將其雕琢成一直豎的神人形象。神人雙眼斜上、面部端凝，頭頂羽冠向上挺立彎折，共同營造出神秘威懾的視覺效果。尤為特別的是，神人具備蟬形身軀，兩側開展羽翅，羽翅皆以當時典型的羽紋進行刻劃，彰顯了神人特殊的神性，此設計或與當時羽化再生的信仰觀念息息相關。

玉飾背面紋飾同樣考究，以平行凸稜分割成三段。中央琢磨填飾「火紋」；上方為細長的髮飾，乃當時神人頭部常用的設計模式；下方則與正面呼應，飾以較為省略的蟬紋形象，此佈局完美契合了商代晚期正反兩面呼應的設計概念。

參考相近作例，可比較一件商代中至晚期玉跪姿神人飾，著錄於蘇芳淑，《玉澤恆輝：喜聞過齋藏玉》，香港中文大學文物館，香港，2015年，編號9，後售於香港蘇富比2023年4月8日，編號3790。另可參考殷墟婦好墓出土之兩件玉飾：其一為玉冠人飾，著錄於《殷墟婦好墓》，北京，1980年，頁154，圖81:4，其四肢彎曲姿態及臀部之圓形十字紋飾與本品有異曲同工之妙；其二為玉立人飾，頭頂同樣帶有對稱的羽翼狀延伸設計，見同書，頁154，圖81:6。此外，河南省三門峽市虢國墓地虢仲墓1990年出土一件商晚期白玉神人飾，現藏三門峽市虢國博物館，亦可資比較，著錄於南京博物院編，《玉潤中華：中國玉器的萬年史詩圖卷》，南京，2023年，頁134。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-rare-celadon-jade-figural-ornament-late-shang

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

929

A jade 'bird' pendant, Late Shang dynasty | 商晚期　龍鳳紋玉珮

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

10.7 cm

LITERATURE

Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 126.

CATALOGUE NOTE

The present pendant is worked from a pale celadon and white jade stone with pale brown alterations and slight surface calcification. Carved from a curved section of an annular jade *bi* disc, the ornament features a highly stylised design of a phoenix surmounted by a mythical dragon. While the craftsman has employed a simplified, abstracted approach, the distinctive hooked beak, wings, and claws of the bird, alongside the dragon′s head, remain clearly discernible. The rest of the body is rendered with an economy of line, highlighting the maker′s skilful use of the material and sophisticated design ethos.

The unusual linear motifs decorating the bird′s body find parallels in jades excavated from Zhouyuan and the Guo State Cemetery in Sanmenxia. Notably, the short tenon extending beneath the claws indicates that this piece was designed to be inserted into another object. It likely served as a fitting or finial for a larger ceremonial implement, such as a sceptre, highlighting its function in important ritual contexts during the late Shang dynasty.

For comparable examples, see a closely related jade pendant depicting a human and dragon, excavated from Tomb No. 2009 in the Guo State Cemetery in Sanmenxia, Henan province, illustrated in Gu Fang, *Zhongguo chutu yuqi quanji* [The Complete Collection of Jades Unearthed in China], vol. 11, Beijing, 2005, p. 167. Compare also the similarly designed motifs on another jade pendant excavated from the same tomb, illustrated in *ibid.*, p. 169.

出版
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版126

本品青白玉質，局部受沁呈淡褐色，器表微微有白化現象。玉飾截自環璧形玉料，故外形呈優美的圓弧形。本品以鳳鳥為主體，鳳首上依附一神龍。製作者以較為簡練的手法進行創作，除了明確的勾喙、羽翅、足部以及

龍首外，其餘部位皆以極簡的線條表現，展現了高超的設計巧思。

鳳鳥身軀所裝飾的紋樣雖較為特殊，但在周原以及三門峽虢國墓中皆曾出土具備相類紋飾之作。此外，足爪下方設有一短柱形插榫，說明本品應是插接在其他器物之上，作為完整儀典重器的組件之一，極有可能是權杖頂端的飾件。

參考相近作例，可比較一件河南省三門峽市虢國墓地2009號墓出土的人龍合體形玉珮，著錄於古方編，《中國出土玉器全集》，卷11，北京，2005年，頁167。另可參考同墓出土之另一件玉珮，其上飾有相類的紋樣，見同書，頁169。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

930

A yellowish-green jade 'hare' pendant, Western Zhou dynasty | 西周 玉兔

Estimate: 300,000 - 600,000 HKD

DESCRIPTION

4.7 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 74.
Sun Qingwei, *Jades of Western Zhou Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 191.

CATALOGUE NOTE

Pierced with a suspension hole through the front leg of the hare, the present pendant would likely have been strung together with other pendants, as was customary in the Western Zhou dynasty.

Small hare-shaped pendants are among the main types of jade animal carvings from the Shang and Western Zhou periods. See a related example rendered with more rounded ears, preserved in the British Museum, London, no. 1935,0115.20, and illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 231, fig. 1 lower left, and another green jade example in the Harvard Art Museums/Arthur M. Sackler Museum, Boston, object no. 1943.50.305.

See a slightly smaller example depicted in the round (3.9 cm), sold at Christie's Hong Kong, 29th November 2024, lot 1029.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版74
孫慶偉，《西周玉器》，震旦藝術博物館，台北，2005年，圖版191

本玉兔前腿處帶一穿孔，誠如西周時期之習俗，本玉飾應與其他玉飾串聯成組佩戴。

兔形小玉飾乃商代及西周時期常見之動物玉雕題材。參考一相類但雙耳較圓潤之作，藏於倫敦大英博物館（館藏編號：1935,0115.20），載於Jessica Rawson，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁231，圖1左下；另見一青玉例，藏於波士頓哈佛大學藝術博物館 / 亞瑟·M·賽克勒博物館（館藏編號：1943.50.305）。

比較一尺寸稍小之圓雕作例（3.9 公分），售於香港佳士得2024年11月29日，編號1029。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-yellowish-green-jade-hare-pendant-western-zhou

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

931

A calcified jade 'bird' pendant, Western Zhou dynasty | 西周　玉鳥

Estimate: 200,000 - 400,000 HKD

DESCRIPTION

9.5 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1995, cat. no. 28.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 69.
Sun Qingwei, *Jades of Western Zhou Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 158.

CATALOGUE NOTE

Skilfully rendered with incisions, the bird is portrayed with an elongated tail gently bifurcated in the centre, typical features of the Western Zhou dynasty seen in other jade examples, including a shorter (6 cm) example preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1996, pl. 90, and another found in the Zhangjiapo site in Shaanxi, M170:97, illustrated in *Zhangjiapo xizhou mudi* [The Western Zhou cemetery at Zhangjiapo], Beijing, 1999, p. 290, no. 220:4.

展覽
鄧淑蘋，《羣玉別藏》，故宮博物院，台北，1995年，編號28

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版69
孫慶偉，《西周玉器》，震旦藝術博物館，台北，2005年，圖版158

以精巧的刻劃技法呈現，玉鳥的長尾於中央處微微分叉，為西周時期玉器中常見的特徵。類似風格亦見於其他玉雕例子，如北京故宮博物院收藏的一件較短（6 公分）玉鳥，載於《故宮博物院藏文物珍品大系：玉器（上）》，香港，1996 年，圖版 90；以及另一件出土於陝西張家坡遺址 M170:97 的例子，載於《張家坡西周墓地》，北京，1999 年，第 290 頁，編號 220:4。

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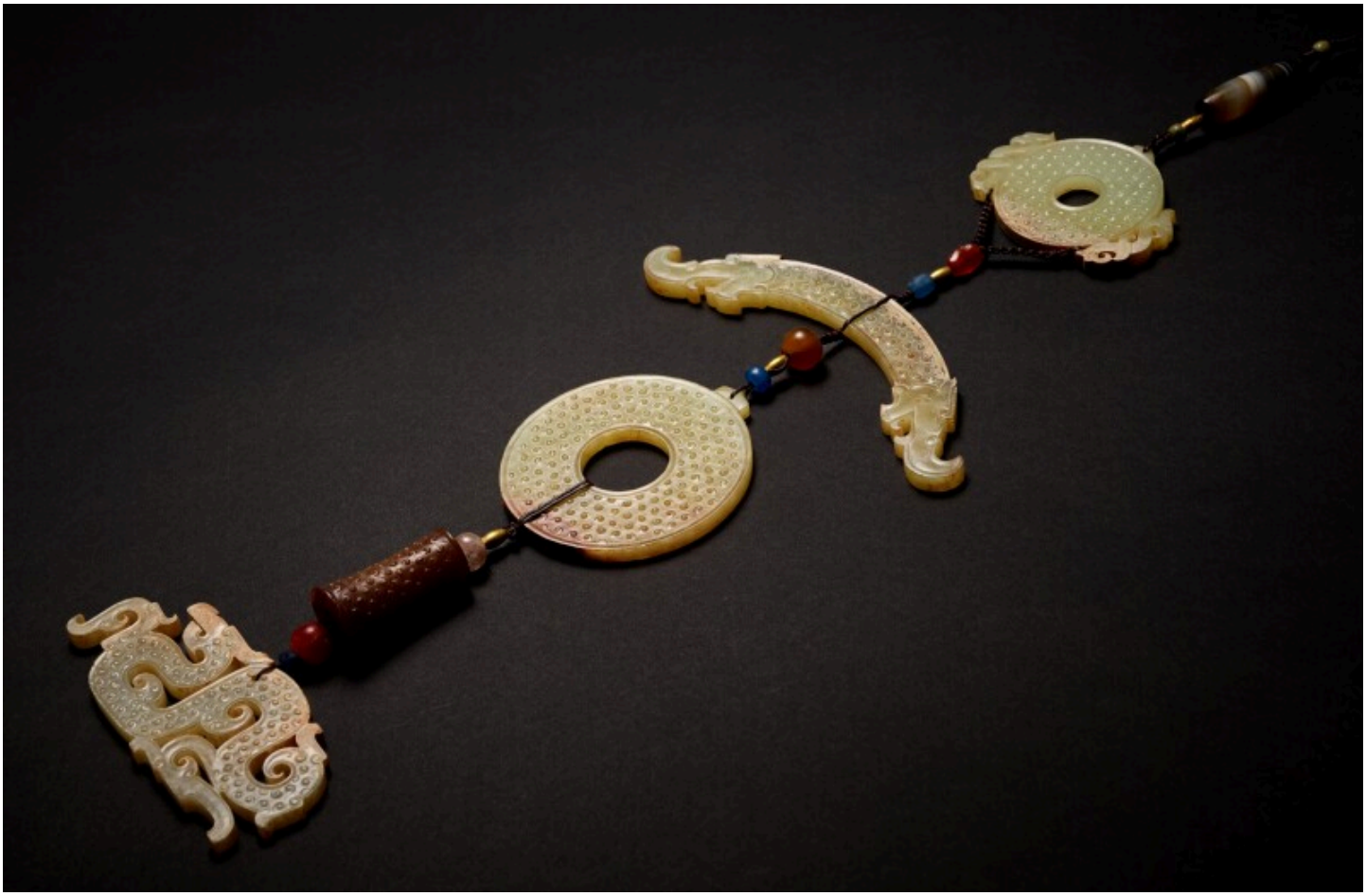
https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-calcified-jade-bird-pendant-western-zhou-dynasty

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



932

An exceptionally rare group of five jade pendants, Eastern Zhou dynasty, Warring States period | 東周戰國　玉組珮一組五件

Estimate: 9,000,000 - 18,000,000 HKD

✧ Premium Lots

DESCRIPTION

4.1 to 14 cm

CATALOGUE NOTE

This striking assemblage comprises five principal jade elements, elegantly strung together with colourful agate, stone, and glass spacer beads. The set descends from a *bi* disc flanked by openwork dragons, followed by an arched *heng* pendant terminating in stylised dragon heads, a classic circular *bi* disc, a slightly flared cylindrical tube bead , and culminates in a dynamic, openwork dragon plaque at the base. The defining feature of this set is the meticulous application of the *guwen* 'grain pattern' as neatly arranged, raised spiraling bosses across the surface of the discs, the *heng*, and the tube. This tactile and rhythmic motif is a quintessential hallmark of Warring States period jade carving, widely believed to symbolize agricultural fertility, cosmic harmony, and the endless cycle of life.

During the Eastern Zhou dynasty, elaborate jade pendant sets *Yuzupei* were essential accoutrements for the aristocracy, functioning simultaneously as markers of high social rank and physical manifestations of moral purity. The *Liji*, or Book of Rites dictates that the rhythmic chiming of the jades as they struck against one another served to guide the wearer's pace, ensuring a dignified, measured gait that reflected their inner virtue and adherence to courtly etiquette. The inclusion of the S-shaped dragon plaque at the bottom anchors the set with a sense of fluid motion, a stylistic trait highly favoured during this era.

The structural composition of this set, which pairing *bi* discs with a double-dragon *heng* and a terminal dragon pendant is firmly rooted in the elite burial traditions of the Warring States period. *Bi* discs with flanking openwork dragons and grain-patterned *heng* pendants are frequently encountered in high-status tombs across the Central Plains and the Chu cultural sphere. For comparable examples of grain-patterned *bi* discs and double-dragon *heng* from this period, see the extensive jade discoveries from the Jincun tombs in Luoyang, Henan province, as well as those excavated from Warring States Chu tombs, illustrated in *Zhongguo Yuqi Quanji* [Compendium of Chinese Jades], Vol. 3: Spring and Autumn, Warring States, Shijiazhuang, 1993.

此組玉珮由五件主體玉飾組成，間以瑪瑙、琉璃等各式串珠相連，色彩斑斕。自上而下依次為：出廓雙龍紋玉璧、雙龍首玉珩、圓玉璧、穀紋玉管，以及底部的鏤空龍形玉珮。皆以穀紋裝飾，這種極具觸感與韻律美的紋飾是戰國玉器最具標誌性的特徵，穀紋其實為抽象龍紋簡化後的一種紋飾，也被普遍被認為象徵著五穀豐登、宇宙的和諧以及生生不息的生命力。

在東周時期，繁複的玉組珮不僅是高級貴族社會地位的象徵，更是其高尚道德情操的物化體現。《禮記》等文獻記載，貴族佩戴組珮行走時，玉器相互碰撞發出清脆的聲音，藉此節制步伐，確保儀態莊重，以彰顯其內在修養與對禮制的遵從。位於底部的S形鏤空龍珮，為整組玉飾增添了靈動的張力，這也是該時期極為推崇的藝術風格。

此組玉珮將玉璧、雙龍首玉珩與龍形珮相組合的形制，深深植根於戰國時期高等級貴族的喪葬禮制之中。帶有出廓龍紋的玉璧與穀紋玉珩，在中原及楚文化圈的貴族大墓中屢見不鮮。關於同時期帶有穀紋的玉璧與雙龍首玉珩之比較實例，可參考河南洛陽金村大墓及戰國楚墓出土之玉器，詳見《中國玉器全集：第三卷：春秋戰國》，河北，1993年。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/an-exceptionally-rare-group-of-five-jade-pendants

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

933

A pale celadon jade 'dragon' pendant, Eastern Zhou dynasty, middle Warring States period | 東周戰國中期　龍形玉珮

Estimate: 400,000 - 1,200,000 HKD

DESCRIPTION

7.6 cm

CATALOGUE NOTE

Elegantly carved in an arched, C-shaped silhouette, it terminates in a stylised dragon head with a subtly upturned snout, while the other end tapers into a neatly curled tail. The body is meticulously decorated on both sides with a dense array of raised whorl patterns or *wowen* motif, enclosed within narrow raised borders. A small circular aperture is drilled near the lower edge to allow for suspension. Pendants of this refined form and intricate surface decoration were highly prized during the Warring States period and would have originally formed part of an elaborate, multi-tiered pectoral ornament *Yuzupei* worn by the elite.

For a comparable example, see an S-shaped jade 'dragon' pendant from a middle Warring States period jade pectoral set, which features a similarly designed dragon head and whorl pattern. Excavated in 1978 from a tomb Lu State site in Qufu county, Shandong province, and now in the collection of the Qufu City Cultural Relics Management Committee, illustrated in Yang Boda, *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1, Hebei, 2005, pl. 207.

本品青白玉質，局部帶有褐色沁斑。玉珮呈優美的C字弧形，一端雕作龍首，吻部微向上突，另一端向內捲曲作尾。器身兩面皆滿飾細密的凸雕渦紋，邊緣起棱。器身下方邊緣鑽有一小孔，以便穿繫懸掛。此類造型優美、紋飾繁複的龍形玉珮在戰國時期頗為盛行，通常作為當時高等級貴族身上所佩戴的繁複組玉佩之重要構件。

參考一相近作例，為1978年山東省曲阜縣魯國故城墓出土的戰國中期組玉佩中一S龍形玉佩，其龍首造型及表面裝飾的渦紋與本品極為相似，現藏山東省曲阜市文物管理委員會，著錄於楊伯達編，《中國玉器全集（上）》，河北，2005年，圖216。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-pale-celadon-jade-dragon-pendant-eastern-zhou

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

934

A white and russet jade 'taotie' belt hook, Eastern Zhou dynasty, late Warring States period | 東周戰國晚期　獸首玉帶鉤

Estimate: 200,000 - 400,000 HKD

DESCRIPTION

4.6 cm

CATALOGUE NOTE

See a similar but shorter white and russet jade belt hook also from the Warring States period, similarly picked out with openwork details, from the Qing court collection and preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1996, pl. 168. See also another Warring States period belt hook, sold at Christie's Hong Kong, 3rd December 2021, lot 2769, from the Chang Wei-Hwa collection.

參考一相類但尺寸較短之戰國時期白玉帶褐沁帶鉤，同樣具鏤雕細節，清宮舊藏，現存於北京故宮博物院，載於《故宮博物院藏文物珍品全集：玉器（上）》，香港，1996年，圖版168。另比一戰國時期帶鉤作例，出自張偉華珍藏，售於香港佳士得2021年12月3日，編號2769。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-white-and-russet-jade-taotie-belt-hook-eastern

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

935

A calcified jade 'dragon' pendant, Late Warring States period - early Western Han dynasty | 戰國晚期至西漢早期　雙龍首玉珩

Estimate: 800,000 - 1,600,000 HKD

DESCRIPTION

12.8 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 150.
Sun Qingwei, *Jades of Warring States Period*, Aurora Art Museum, Taipei, 2023, pl. 76.

CATALOGUE NOTE

Well worked with each end of the arc to depict a dragon's end, the pendant is particularly notable for the superb openwork rendering of the stylised phoenix motifs seen along the curved arc, including the central pair flanking the suspension hole and portrayed with elongated tails extending onto the main arc of the pendant. See a similar Warring States period jade 'dragon' pendant with openwork designs, excavated at Linzi in Shandong, and now preserved in Zibo Museum, illustrated in *Zhongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol. 4, pl. 192, and another late Warring States period example formerly from the Chang Wei-Hwa collection, sold at Christie's Hong Kong, 3rd December 2021, lot 2739.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版150
孫慶偉，《戰國玉器》，震旦藝術博物館，台北，2023年，圖版76

此玉珩兩端雕作龍首，工藝精細；弧面尤以鏤空呈現的抽象鳳鳥紋最為引人注目，包括位於佩戴孔兩側的一對鳳鳥，其長尾舒展，沿弧面延伸至佩飾主體，造型優雅而富動感。可參考一件出土於山東臨淄、現藏淄博博物館的戰國玉龍一例，鏤空紋飾相近，著錄於《中國出土玉器全集》，北京，2005年，卷4，圖版192。另參考一件曾屬張偉華舊藏的戰國晚期玉璜，售於香港佳士得2021年12月3日，編號2739。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-calcified-jade-dragon-pendant-late-warring

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

936

A jade 'dragon and phoenix' ear cup, Han dynasty | 漢　浮雕龍鳳螭紋玉羽觴盃

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

13.2 cm

LITERATURE

Splendor Jade Collection of the Han Dynasty, Taipei, 2025, no. 55.

CATALOGUE NOTE

Elegantly carved with crescent-shaped flanges, the present vessel is an exceptionally rare Han dynasty jade *yushang* 'winged cup' or *erbei* 'ear cup'. Originating in Warring States lacquerware, this banquet vessel form is commonly found in lacquer and earthenware, but jade examples were strictly reserved for the highest nobility.

The exterior is masterfully carved in shallow relief with a dynamic, interconnected scene of a dragon, phoenix, and *chi* dragon in pursuit, showcasing the rhythm and vitality of peak Han dynasty jade carving. Adding a hidden layer of refinement, the interior base is finely incised with two abstract phoenixes.

Han dynasty jade ear cups with such elaborate relief carving are exceedingly rare. For a related late Warring States jade ear cup excavated from the tomb of the Marquis of Haihun, also featuring incised abstract phoenixes to the interior, see Nanjing Museum, ed., *Yurun zhonghua: zhongguo yuqi de Wannian shishi tujuan*, [An Epic of Chinese Jade for 10000 Years], Nanjing, 2023, p. 209. Compare also an undecorated example excavated from the tomb of the King of Chu at Shizishan, Xuzhou, illustrated *ibid.*, p. 266.

出版
《漢家琳琅》，台北，2025年，編號55

本品呈橢圓形，如舟狀，兩側帶半月形雙耳，雕工精緻，為漢代「羽觴」或「耳盃」之經典且極為罕見之作。此器形源自戰國時期漆器，至漢代蔚為風尚，常作宴飲時盛酒或盛食之用。考古發掘中常見漆器及陶製耳盃，然玉製耳盃則極為罕見，昔日僅供最高階級之貴族使用。

盃身外壁以淺浮雕精刻龍、鳳與螭龍互相追逐之生動場景，構圖流暢連貫，展現漢代玉雕工藝巔峰之非凡韻律與生機。圈足內底細刻兩隻抽象鳳鳥紋，平添一抹內斂之雅緻。

漢代玉耳盃存世極罕，而帶有如此繁複浮雕紋飾者更為難得，江西南昌海昏侯墓出土一件戰國晚期之相關玉耳

盃，內底亦陰刻抽象鳳鳥紋，見南京博物院編，《玉潤中華：中國玉器的萬年史詩圖卷》，南京，2023年，頁209。另可比較一件徐州獅子山楚王陵出土之素面玉耳盃，載於同上註，頁266。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-jade-dragon-and-phoenix-ear-cup-han-dynasty-han

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

937

A rare and large jade 'dragon' bi disc, Late Western Han dynasty | 西漢晚期　出廓龍蒲紋玉璧

Estimate: 3,000,000 - 6,000,000 HKD

DESCRIPTION

15 cm

LITERATURE

Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 10.

CATALOGUE NOTE

The *bi* disc is one of the most enduring and significant forms in archaic Chinese jade carving. Emerging in the Neolithic period as a ritual object associated with Heaven, its significance profoundly evolved during the Eastern Zhou and Han dynasties. In these periods, *bi* discs became powerful symbols of aristocratic status, cosmic order, and immortality, often utilised in elite burials to protect the soul and guide it to the afterlife. The Han dynasty witnessed the pinnacle of this form with the innovation of elaborate openwork designs extending beyond the outer rim, which perfectly reflected the era′s deep fascination with the spiritual realm and mythical beasts.

The present yellowish-celadon jade *bi* disc is a masterful testament to this innovative Han dynasty style. The disc itself is neatly carved with a classic *pu* pattern, providing a structured contrast to the dynamic openwork dragon surmounting its upper edge. The artisan ingeniously utilised tubular drills to shape the dragon′s fangs and ears, leaving circular traces that emphasise a distinct sense of raw power. Constrained by the original shape of the jade boulder, the carver masterfully employed a multi-perspective composition to maximise the material. The head and neck are depicted in profile; the front legs, though carved in profile, are positioned on either side of the central ridge as if viewed from above, while the hind legs and tail are assembled from an oblique perspective.

To avoid visual confusion from these shifting viewpoints, the artisan skilfully broke the visual continuity. For instance, the front legs and the spine dip and disappear into the upper edge of the disc, interrupting the viewer′s gaze and preventing the subsequent sections of the body from blurring with the front, while simultaneously creating the illusion of an elongated body. This overlapping technique, also seen where the sharply turned head crosses the hindquarters, creates a powerful sense of three-dimensional space. As the hind leg firmly steps on the cloud-like tail, the dynamic tension and vital energy of the mythical beast are fully unleashed.

For related examples, compare an earlier Western Han jade disc with addorsed dragons excavated in 1968 from the tomb of the first King of Zhongshan, Liu Sheng, currently in the Hebei Museum, illustrated in Nanjing Museum, ed., *Yurun zhonghua: zhongguo yuqi de Wannian shishi tujuan* [An Epic of Chinese Jade for 10000 Years], Nanjing, 2023, p. 224. See also an Eastern Han example surmounted by interlocking *chi* dragons, illustrated *ibid.*, pl. 242, p. 174. For another related example, see a large Eastern Han white jade 'chilong' disc formerly in the Chinhuatang and Yangdetang Collections, included in Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, cat. no. 199, pp. 286-287, and later sold in these rooms, 26th November 2023, lot 3809.

出版
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版10

玉璧乃中國古代最重要且延續最久的禮器之一。自新石器時代作為祭天瑞器，至東周及漢代，玉璧之意義更趨豐富，成為身份、權力、秩序及得道之重要象徵，常作王侯貴族之重器以佑死後靈魂。漢代玉雕工藝臻於鼎盛，發展出突破圓形輪廓之「出廓」設計，將時人對羽化登仙及神仙世界之嚮往展露無遺。

本品青黃玉出廓龍蒲紋璧即為漢代創新風格之佳作。局部受沁，璧面飾以較簡單的蒲紋。上方出廓神龍生動威猛，龍母題的獠牙和耳部皆利用管具鑽旋出造形輪廓，並以此圓形痕跡彰顯出特有的力道。由於受限於玉料的外形，左前足和身頸鬣鬃的末端設計在同一垂線上；設計者更巧妙運用多視點組合之技巧，頭頸為側視角度；兩前足本身雖為側視，卻組裝在俯視角度的中脊線左右兩側；左後足雖為側視角度，但右後足和尾部卻以斜側的視點組裝。

為避免不同視點所產生的混亂效果，匠人運用技巧阻隔觀者視覺的連續性。例如兩前足和其所夾的背脊向下隱沒在玉璧中，不但可以阻截視覺的慣性，使其後再出現的身軀不會和前段視點相混淆，同時有延長身軀的暗示效果。另外在處理龍首大彎度迴轉並和後身交疊的關係上，也使用了相同的技巧以暗示前後空間關係。如此，當後足踏立在雲氣化的尾部上時，龍紋神靈活現的動態張力自然表現無遺。

參考一西漢早期出廓雙龍紋璧作例，1968年出土於河北滿城中山靖王劉勝墓，現藏河北博物院，載於南京博物院編，《玉潤中華：中國玉器的萬年史詩圖卷》，南京，2023年，頁224；另見一東漢透雕交龍紋璧，見同上註，圖版242，頁174。另可比較一件東漢白玉出廓雙螭龍紋大璧，先後金華堂收藏及養德堂收藏，載於鄧淑蘋，《羣玉別藏續集》，台北，1999年，編號199，頁286-287，後售於香港蘇富比2023年11月26日，編號3809。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-rare-and-large-jade-dragon-bi-disc-late-western

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

938

An extremely rare pair of yellowish-celadon jade mythical beasts, Late Western Han dynasty | 西漢晚期　玉神獸一對

Estimate: 6,000,000 - 18,000,000 HKD

✧ Premium Lots

DESCRIPTION

10 and 10.1 cm

LITERATURE

Liu Yujuan and Zheng Anfeng, *Masterpieces from the Collection of Aurora Art Museum,* Aurora Art Museum, Taipei, 2003, pl. 41.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 127.

CATALOGUE NOTE

Masterfully carved from yellowish-celadon jade with areas of white calcification, this superb pair of *bixie* exemplifies the pinnacle of jade craftsmanship during the Late Western Han dynasty. The craftsman has masterfully utilised sweeping curves, concave surfaces, and exaggerated proportions for the legs to imbue the figures with a palpable sense of tension and dynamic movement. The four legs and tails are rendered in undulating S-shaped curves, a highly effective compositional choice that further heightens the visual energy and muscularity of the sculptures.

The beasts are depicted in a crouching, striding posture, seemingly captured in the moment just before pouncing. The front and hind legs on each side are aligned in their forward movement, creating a staggered, asymmetrical alignment of the body that enhances the illusion of forward momentum. Reflecting the precious nature of the jade material, the carving of the tails has been carefully adapted to the original shape of the stone, resting flat against the sloping rumps formed by their striding stance to minimise material loss while maintaining the fluidity of the design. Mythical beasts such as the *bixie* were highly revered in Han dynasty cosmology, believed to protect the living and guide the souls of the deceased in the afterlife.

The present pair belongs to a distinguished group of Han dynasty jade mythical beasts characterised by their elongated heads, pronounced snouts, and dynamic postures. Compare a closely related jade *bixie*, Western Han dynasty, excavated from Zhouling County, Xianyang City, Shaanxi Province, currently in the Xianyang Museum, illustrated in Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p. 272.

See also related jade *bixie* carvings with similarly elongated heads, including a grey and black jade *bixie*, Han dynasty, illustrated in *Compendium of Collections in the Palace Museum: Jade 4*, Beijing, 2011, p. 178, no. 236; and another illustrated by Tsai Ching-Liang, *Jades of Han Dynasty*, Taipei, 2005, pl. 126. Compare also a brown jade *bixie*, Han dynasty, published in

Masterworks of Chinese Jade in the Palace Museum, Taipei, 1969, pl. 20. For a related example sold at auction, see a Han dynasty *bixie* from the Sze Yuan Tang Collection, illustrated in *Art and Imitation in China*, Hong Kong, 2006, pp.124-125, no.19, sold at Bonhams Hong Kong, 5 April 2016, lot 32.

出版
劉玉娟、鄭安芬，《文物精粹》，震旦藝術博物館，台北，2003年，圖版41
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版127

青黃玉質，局部受沁白化。此對辟邪雕工精湛，展現了西漢晚期玉雕工藝的卓越水平。匠人巧妙地利用曲線、凹弧面以及腿部佔總體積較大比例等技巧，營造出強烈的張力與動態感。其四足和尾部皆以S形的彎轉形式表現，此種S形的構圖在視覺中產生了極強的爆發力與肌肉感。

兩獸呈蹲伏行走貌，蓄勢待發。左右兩側的前後足為同一位移方向，身軀因此呈前後錯位關係，進一步加強了向前邁進的動態錯覺。由於漢代玉料珍稀，匠人惜料如金，尾部依料調整，順應玉材原形，服貼於因跨步而呈斜面的臀部上，既減少了玉料的損耗，又保持了線條的流暢。在漢代宇宙觀中，辟邪等神獸地位崇高，被認為具有驅邪避凶、護佑生者及引導逝者靈魂升仙的神聖功能。

本對拍品與一組具備修長頭部、吻部突出及姿態生動的漢代玉雕神獸風格一致。比較一相類西漢玉辟邪，出土於陝西省咸陽市周陵鄉，現藏咸陽市博物館，錄於古方主編，《中國古玉器圖典》，北京，2007年，頁272。

頭部同樣修長之近例，可參考北京故宮博物院藏一漢代玉辟邪，載於《故宮博物院藏品大系：玉器編4》，北京，2011年，頁178，編號236；另震旦藝術博物館藏有一件西漢晚期玉仙人騎神獸，其神獸頭部比例亦可比較參考，見蔡慶良，《漢代玉器》，台北，2005年，圖版126。另可比較一漢代褐玉辟邪，藏於台北故宮博物院，見《故宮古玉圖錄》，台北，1969年，圖版20。拍賣市場之例，可參考思源堂舊藏一漢代玉辟邪，著錄於《馳騁古今：中國藝術的仿摹與創新》，香港，2006年，頁124-125，編號19，後售於香港邦瀚斯2016年4月5日，編號32。

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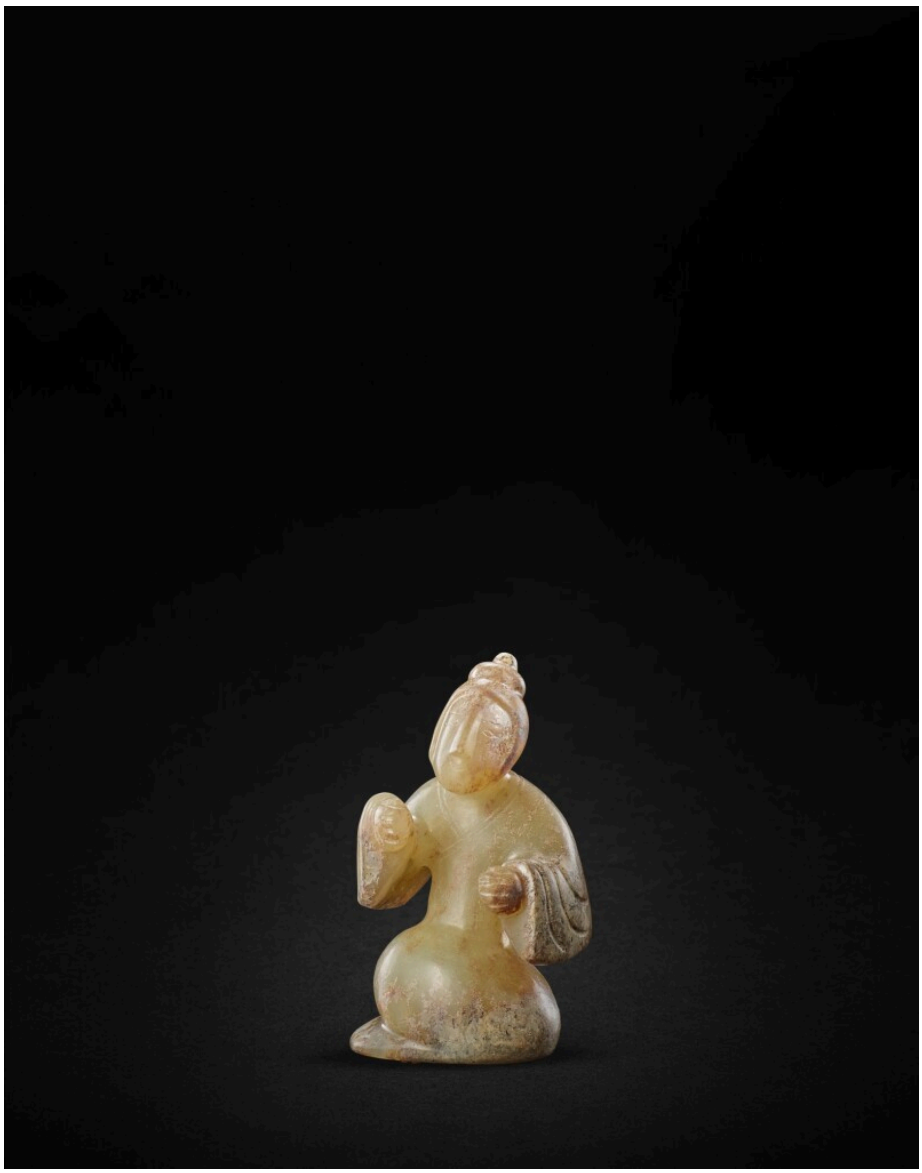
https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/an-extremely-rare-pair-of-yellowish-celadon-jade

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



939

A very rare jade kneeling figure, Han dynasty | 漢　跪坐玉人

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

6.8 cm

LITERATURE

Splendor Jade Collection of the Han Dynasty, Taipei, 2025, no. 40.

CATALOGUE NOTE

Exquisitely modelled in the round, this captivating white jade figure exemplifies the heightened naturalism and emotional depth achieved by lapidary artists during the Han dynasty. The figure is depicted kneeling with hands raised in a dynamic gesture of reverence or offering, a distinct posture that sets it apart from more common clasped-hand types. The artisan has paid careful attention to the flowing drapery of the robes, indicated by elegant, sweeping incisions along the sleeves, and the distinct headdress or tied hair trailing gracefully down the back. The translucent white stone is suffused with rich russet and brown calcifications, a testament to its great antiquity and prolonged burial, which further enhances the sculpture's mysterious aura.

While sharing a conceptual lineage with the highly abstracted 'Han Eight Cut' or *Hanbadao* design figures, the present lot demonstrates a sophisticated three-dimensionality that transcends mere geometric abstraction. Small jade figures of this calibre were highly prised and typically placed in elite tombs to serve or protect the deceased. The use of jade, a material believed in Han cosmology to possess protective and immortal properties, imbued these figures with profound spiritual significance.

Compare with the famous bearded man with hands resting on a low table excavated from the tomb of Liu Sheng, Prince of Zhongshan (d. 113 BCE), in Mancheng, Hebei, illustrated in Gu Fang, ed., *The Complete Collection of Jades Unearthed in China*, vol. 1: Beijing, Tianjin, Hebei, Beijing, 2005, pl. 186, inscribed to the base with a blessing of longevity. Liu Sheng's tomb – notable for its exceptional finds across every medium – features a handful of other naturalistic carvings in the round and appears to be the closest point of comparison to the present figure in terms of its exceptionally well-observed rendering of facial features and posture. Compare also the extraordinary naturalism of a kneeling stone figure excavated from the Mancheng tomb discussed in Wu Hung, 'The Prince of Jade Revisited: The Material Symbolism of Jade as Observed in Mancheng Tombs', *Colloquies on Art & Archaeology in Asia, no. 18: Chinese Jades*, London, 1998, p. 157, pl. 6.

For further related examples, see a group of small jade kneeling figures excavated from the tomb of the King of Nanyue (175–124 BCE), now in the Museum of the Western Han Mausoleum of the Nanyue King, Guangzhou, illustrated in Gu Fang, *op. cit.*, vol. 11, pl. 117; a small Western Han kneeling figure, drilled as a bead, in the Harvard Art Museums, Cambridge (accession no. 1943.50.331), illustrated in Max Loehr and Louisa G. Fitzgerald Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, cat. no. 547; and another miniature kneeling figure from the Chan-chi-hsüan Collection, included in the *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1995, cat. no. 73. For a closely related example from private hands, see a jade figure of a male dancer, Eastern Han dynasty, formerly in the Sze Yuan Tang Collection, sold at Bonhams Hong Kong, 5 April 2016, lot 35.

出版
《漢家琳琅》，台北，2025年，編號40

此件白玉跪人圓雕而成，精妙入微，充分展現了漢代玉雕匠人在寫實性與情感表達上的極高造詣。玉人呈跪坐姿，雙手舉於胸前，似作虔誠供奉或祈求之態，生動傳神，有別於常見的雙手交握造型。匠人以流暢的陰線刻劃出寬大袖袍的褶皺，並細膩表現了向後垂順的髮髻或頭飾。溫潤的透光白玉質地中帶有豐富的鐵鏽紅及褐色沁斑，印證了其悠久的埋藏歷史，更添高古神秘之感。

儘管在概念上與高度抽象的「漢八刀」翁仲同源，本品卻展現出成熟的立體圓雕技法，超越了純粹的幾何形態。此類精美的微型玉人極為珍罕，多作為「明器」隨葬於高等級貴族墓葬中。在漢代宇宙觀中，玉被認為具有辟邪防腐、引導羽化登仙的神奇力量，使得這些玉人具備了深厚的精神意涵。

比較河北滿城中山靖王劉勝（卒於西元前113年）墓出土之著名玉雕長鬚漢，雙手撫於几上，底刻長壽銘文，錄於古方編，《中國出土玉器全集: 卷1：北京、天津、河北，北京》，2005年，圖版186。劉勝墓出土各類材質之文物皆極為精絕，其中包括數件寫實的圓雕作品，就面部特徵與姿態的精準刻劃而言，與本品最為接近。另可比較同為滿城漢墓出土的一件極具寫實風格的石雕跪人，見巫鴻，〈The Prince of Jade Revisited: The Material Symbolism of Jade as Observed in Mancheng Tombs〉，《Colloquies on Art & Archaeology in Asia, no. 18: Chinese Jades》，倫敦，1998年，頁157，圖版6。

其他相關例子，可參考一組出土於南越王（西元前175–124年）墓的小型玉跪人，現藏廣州南越王博物院，收錄於古方，前述出處，卷11，圖版117；劍橋哈佛藝術博物館藏一例西漢玉跪人（藏品編號：1943.50.331），中心鑽孔作珠形，錄於羅樾與 Louisa G. Fitzgerald Huber，《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University》，劍橋，1975年，編號547；以及暫集軒珍藏一例微型玉跪人，展出於《羣玉別藏》，故宮博物院，台北，1995年，編號73。私人收藏中，另可參考一件極為重要的東漢玉雕說唱舞人，為思源堂舊藏，售於香港邦瀚斯2016年4月5日，編號35。

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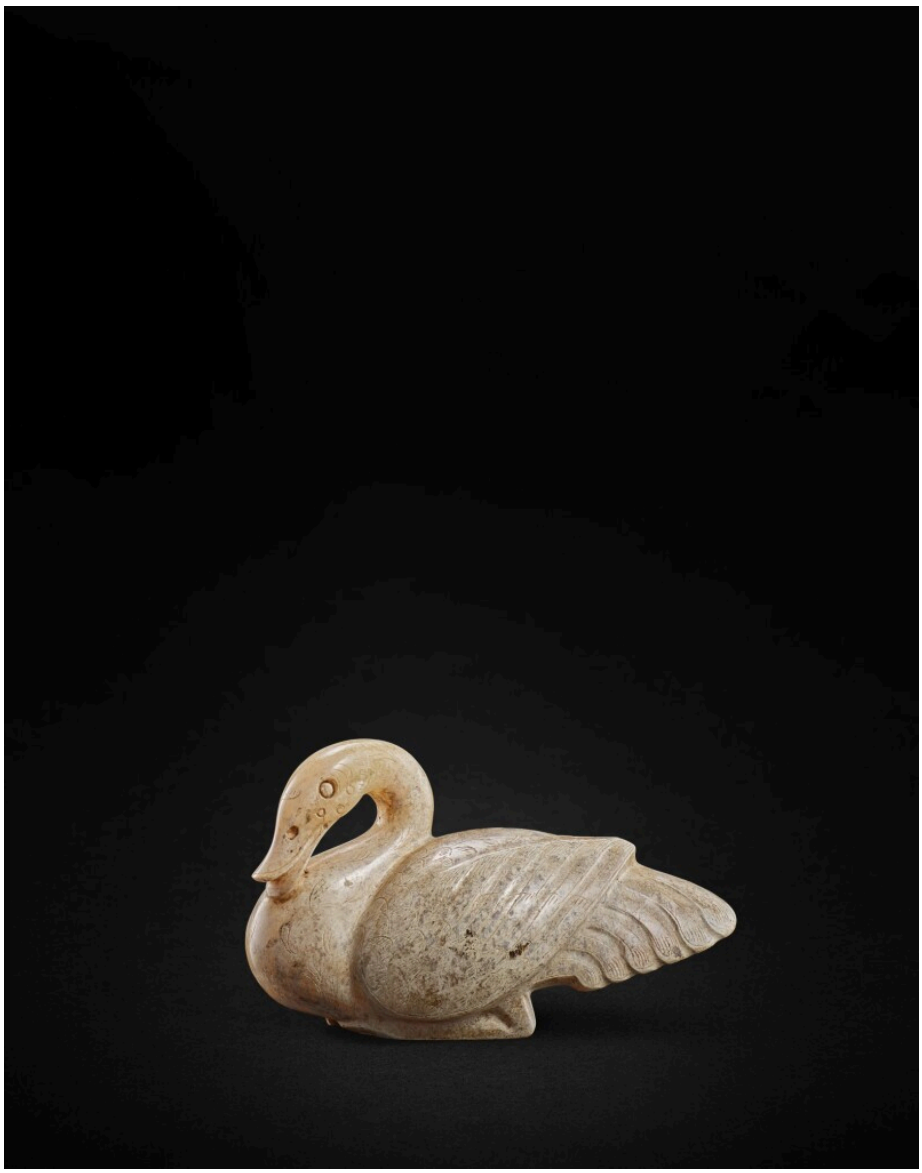
Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



940

A superb white jade swan, Late Western Han dynasty | 西漢晚期　玉鵝

Estimate: 2,000,000 - 4,000,000 HKD

DESCRIPTION

8.5 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 175.
Liu Yujuan and Zheng Anfeng, *Masterpieces from the Collection of Aurora Art Museum*, Aurora Art Museum, Taipei, 2003, pl. 43.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 136.
Ching Wan Society Thirtieth Anniversary Catalogue, vol. 2: Objects of vertu, Taipei, 2025, p. 39 (bottom).

CATALOGUE NOTE

Masterfully carved in the round from white jade altered to a warm, creamy colour, this exquisite figure captures a swan in a gentle, squatting posture. The bird is depicted with its head bent downward, its supple neck dramatically curled, resting its slightly opened bill gently against its protruding chest in a naturalistic resting or preening pose.

The present carving is notable for its meticulous detailing and the sophisticated use of various lapidary techniques. The rounded eyes were expertly rendered using a hollow drill, framed by several finely incised lines and three distinct circles, also executed with a hollow drill. Just above the beak, two nostrils have been neatly carved using a solid drill. The artisan has brilliantly conveyed the volume and texture of the plumage by employing wide, sweeping lines to signify the overlapping feathers of the wings and tail, which contrast beautifully with the delicate, thin incised lines used to detail the finer feathers across the neck, chest, back, wings, and tail.

During the Han dynasty, the depiction of animals in jade shifted from the highly stylised forms of preceding periods towards a greater degree of realism, reflecting the elite's growing appreciation for the natural world. However, the swan remains a remarkably rare motif among contemporary jade animals.

Han dynasty jade carvings of birds in the round are exceptionally rare. The treatment of the layered feathers and the fluid lines of the neck on the present lot are closely related to a small group of jade figures of seated birds, such as a figure dated mid-Western Han to Eastern Han period, illustrated in *Curio Boxes of Qianlong Emperor*, Taipei, 2019, p. 142.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版175
劉玉娟、鄭安芬，《文物精粹》，震旦藝術博物館，台北，2003年，圖版43

蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版136
《清翫雅集卅周年慶收藏圖錄》，冊2：珍玩，台北，2025年，頁39（下）

本品白玉質，表面受沁白化，呈溫潤之奶油色澤。圓雕玉鵝呈蹲伏之姿，造形安閑優雅。鵝首朝下，頸部呈大弧度彎轉，嘴部微張，向下輕抵豐滿之前胸，生動捕捉了水禽休憩或理毛時的自然神態。

此器刻紋工細，展現了漢代匠人高超且多樣的琢玉技法。鵝之圓眼以管具鑽磨而成，周邊精細陰刻幾道眼紋，並輔以管鑽之三個圓圈紋作為裝飾。嘴部上方則用桿具磨出一對鼻孔，細節入微。匠人巧妙運用不同的線條來表現羽毛的豐富質感：翅膀與尾巴以寬陰線雕琢，生動展現羽毛層層重疊之立體感；而頸部、胸部、背部、翅膀與尾部等處，則施以不同的細陰線，細膩刻畫各個部位之羽毛。

漢代玉雕動物的風格逐漸走向寫實生動，反映了當時社會對自然生態的細微觀察與關注。然而，以玉鵝為題材的圓雕作品在同期器物中極為少見。本拍品對層疊羽毛的陰刻線條，與一小群棲坐姿態的玉鳥雕件極為相似，見一西漢中期至東漢時期玉鳥，著錄於《乾隆皇帝的多寶格》，台北，2019年，頁142。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-superb-white-jade-swan-late-western-han-dynasty

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

941

A very rare celadon jade mythical beast, Late Western Han dynasty | 西漢晚期　玉神獸

Estimate: 1,000,000 - 3,000,000 HKD

DESCRIPTION

9 cm

LITERATURE

Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 128.

CATALOGUE NOTE

Masterfully carved in the round, this magnificent mythical beast *bixie* is a testament to the extraordinary sculptural power and technical refinement achieved by jade artisans during the Late Western Han dynasty. The stone is of a yellow-green tone, suffused with opaque white calcifications and retaining some surface encrustations, adding to its archaic and formidable presence.

The present carving is a masterpiece of design, demonstrating the artisan′s ingenuity in maximizing the yield of the precious jade boulder. To minimize the loss of material between the hind legs and the tail, the artisan cleverly designed the beast with its tail tucked tightly beneath its abdomen. To compensate for any potential loss of dynamism resulting from this compact form, the creature is captured in a highly alert, crouching stance. Its head is tilted low and slightly to the right, the neck is stretched forward, and its four powerful limbs are pressed firmly to the ground. Through this brilliant composition, the beast′s explosive energy is gathered from the tip of its tucked tail, flowing forward through the muscular curves of its limbs and low-slung body, ultimately erupting in a fierce roar from its formidable jaws.

During the Han dynasty, mythical winged beasts such as the *bixie* (′warding off evil′) and *tianlu* (′heavenly blessing′) were central to the cosmological and funerary beliefs of the elite. They were revered as powerful guardians capable of repelling malevolent spirits and guiding the souls of the deceased to the immortal realms. The combination of feline and draconian features, along with the addition of wings delineated with fine scales and striated feathers, reflects the period′s fascination with the supernatural and the pursuit of immortality.

Jade carvings of mythical beasts from the Han dynasty of this size, quality, and sculptural vigour are exceptionally rare. Compare a related jade winged beast of the Western Han dynasty, excavated from the site of the Han dynasty capital Chang′an, now in the Xianyang Museum, Shaanxi province, illustrated in Gu Fang, *The*

Pictorial Handbook of Ancient Chinese Jades, Beijing, 2007, p. 272. See also a celebrated jade *bixie* in the Palace Museum, Taipei, exhibiting similar posture and wing details, illustrated in *Masterworks of Chinese Jade in the Palace Museum*, Taipei, 1969, pl. 20. For examples sold at auction, compare a slightly smaller Han dynasty jade mythical beast from the Sze Yuan Tang Collection, sold at Bonhams Hong Kong, 5 April 2016, lot 33.

出版
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版128

黃綠玉質，局部受沁白化，古樸凝重。圓雕神獸辟邪，體態豐滿，雕工精湛，展現了西漢晚期玉雕匠人卓越的立體造型能力與藝術造詣。此件圓雕辟邪設計極具巧思，設計者為了達到玉料使用的最大邊際效益，巧妙將獸尾內收至腹部下，以減少後足和尾部間因空間關係所造成的玉料消耗。而為回補因此而減弱的動感和張力，匠人將頭部設計為向右前方低斜的姿勢，頸部平伸，四足壓低。如此一來，神獸警覺匍匐之勢恰由回收的尾尖向前凝聚，配合四肢強有力的曲線，穿過低平的身頸，由威猛的口鼻咆哮而出，將神獸蓄勢待發的爆發力展現得淋漓盡致。

在漢代宇宙觀及喪葬文化中，帶翼神獸如「辟邪」、「天祿」等佔有極其重要的地位。它們被視為能夠驅除邪魔、護佑生者，並引導逝者靈魂升仙的神聖守護者。其融合了貓科動物與龍的特徵，雙肩生翼，並以細密的鱗紋與流暢的陰線羽紋刻畫，深刻反映了漢代社會對神仙思想的推崇與對長生不老的渴求。

漢代玉雕神獸凡體量碩大、雕工生動如本品者，極為罕見。比較一相類西漢玉雕神獸，出土於陝西長安城遺址，現藏咸陽市博物館，錄於古方主編，《中國古玉器圖典》，北京，2007年，頁272。台北故宮博物院亦藏有一著名漢代玉辟邪，其姿態與羽翼特徵與本品有異曲同工之妙，見《故宮古玉圖錄》，台北，1969年，圖版20。拍賣市場之例，可參考思源堂舊藏一漢代玉辟邪，體量更小，售於香港邦瀚斯2016年4月5日，編號33。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-very-rare-celadon-jade-mythical-beast-late

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

942

A green jade 'fish' pendant, Neolithic period, Hongshan culture | 新石器時代紅山文化　玉魚

Estimate: 200,000 - 400,000 HKD

DESCRIPTION

13.5 cm

LITERATURE

Wu Tanghai, *Jades of Hongshan Culture*, Aurora Art Museum, Taipei, 2007, pl. 108.

CATALOGUE NOTE

One side of the pendant is skilfully detailed with scrollwork reminiscent of that seen on a Hongshan culture jade mythical man preserved in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1996, pl. 10.

出版
吳棠海，《紅山玉器》，震旦藝術博物館，台北，2007年，圖版108

本品一面精雕卷雲紋，其風格與北京故宮博物院藏一件紅山文化玉神人像所飾相類，該作載於《故宮博物院藏文物珍品全集：玉器（上）》，香港，1996年，圖版10。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-green-jade-fish-pendant-neolithic-period

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

943

A calcified jade 'bird' pendant, Neolithic period, Hongshan culture | 新石器時代紅山文化　玉鳥

Estimate: 500,000 - 1,000,000 HKD

DESCRIPTION

6.5 cm

LITERATURE

Wu Tanghai, *Jades of Hongshan Culture*, Aurora Art Museum, Taipei, 2007, pl. 98.

CATALOGUE NOTE

This pendant is worked with the head of a bird set above a pupa, both common motifs in the Hongshan culture, though rarely combined in a single piece. While avian imagery appears frequently in Hongshan jades, birds are more frequently portrayed with wings outstretched. The suspension hole is drilled at the neck of the bird, a feature seen on a Hongshan culture jade 'beast' pendant illustrated in *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1: *Yuanshi shehui* [Primitive society], Hebei, 1991, pl. 17. See also another rare Hongshan culture jade 'bird' pendant' in this sale, lot 925.

出版
吳棠海，《紅山玉器》，震旦藝術博物館，台北，2007年，圖版98

本玉飾上部雕作鳥首，下承一蛹，兩者皆為紅山文化常見之題材，然同現於一器之上則極為罕見。鳥類題材於紅山文化玉器中雖屢見不鮮，然多作展翅之姿。鳥頸處帶一穿孔，此特徵見於一件紅山文化玉「獸」形飾，載於《中國玉器全集》卷一：原始社會，河北，1991年，圖版17。另比一例，為本場拍賣呈獻之另一件罕見紅山文化玉「鳥」形飾，編號925。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-calcified-jade-bird-pendant-neolithic-period

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

944

A jade collared disc, Late Shang dynasty | 商晚期　凸廓玉瑗

Estimate: 100,000 - 300,000 HKD

DESCRIPTION

11.5 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 52.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 49.
Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 49.

CATALOGUE NOTE

See a similar but larger (16.8 cm) late Shang dynasty collared disc excavated from the tomb at Dayangzhou in Jiangxi, preserved in the Jiangxi Provincial Museum, published in *Zhongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol. 9, pl. 10.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號52

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版49
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版49

可參考一件形制相近但尺寸更大（16.8 公分）的商晚期凸廓玉瑗，出土於江西大洋洲商代大墓，現藏於江西省博物館，載於《中國出土玉器全集》，北京，2005年，卷9，圖版10。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-jade-collared-disc-late-shang-dynasty-shang-wan

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

945

A pair of white jade 'dragon' pendants, Late Western Zhou dynasty | 西周晚期　龍紋玉珮一對

Estimate: 150,000 - 300,000 HKD

DESCRIPTION

each 4.2 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 123.

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 81.
Sun Qingwei, *Jades of Western Zhou Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 106.
Ching Wan Society Thirtieth Anniversary Catalogue, vol. 2: Objects of vertu, Taipei, 2025, p. 22 (bottom).

CATALOGUE NOTE

Formed by dividing a single pendant into two, the present pair shares close stylistic affinities with other Western Zhou jade examples. A comparable, slightly larger (5.2 cm) example is preserved in the Palace Museum, Beijing, and published in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1996, pl. 96. The Palace Museum example is thicker (0.6 cm). See also two pairs of similar style excavated from the late Western Zhou dynasty tomb of the wife of the Marquis of Jin (M92) at the Tianma-Qucun site. One pair is more rounded, while the other is more square; the rounded pair was worn as part of an assembled set alongside multiple *jue* earrings. For the excavation report, see 'Tianma-Qucun yizhi Beizhao Jinhou mudi diwu ci fajue' [The fifth excavation of the cemetery of the Marquis of Jin at Beizhao, Tianma-Qucun site], *Wenwu* [Cultural Relics], 1995, no. 7, p. 21, fig. 26: 6-7.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號123

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版81
孫慶偉，《西周玉器》，震旦藝術博物館，台北，2005年，圖版106
《清翫雅集卅周年慶收藏圖錄》，冊2：珍玩，台北，2025年，頁22（下）

本對玉佩由一器「成形對開」製作方法而成，與其他西周玉器風格極為相近。比較一尺寸稍大之相類作例（5.2公分），藏於北京故宮博物院，載於《故宮博物院藏文物珍品全集：玉器（上）》，香港，1996年，圖版96。北京故宮之例較厚（0.6 公分）。另見天馬一曲村的西周晚期晉侯夫人的墓中（M92），出土二對相似風格者，一對較圓，一對較方。較圓者與多件耳飾玦成組佩帶。見〈天馬-曲村遺址北趙晉侯墓地第五次發掘〉，《文物》，1995年，7期，頁21，圖二六：6-7。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-pair-of-white-jade-dragon-pendants-late-western

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

946

A celadon jade bracelet, Late Shang dynasty | 商晚期　弦紋玉鐲

Estimate: 200,000 - 400,000 HKD

DESCRIPTION

d. 7.6 cm

EXHIBITION

Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Palace Museum, Taipei, 1999, cat. no. 53.

LITERATURE

Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 66.

CATALOGUE NOTE

Exquisitely crafted with thin, even walls, the present bracelet-shaped object features a gracefully waisted profile with slightly flared upper and lower rims. The stone is extensively altered to varying shades of brown with areas of natural calcification, further enhancing its archaic appeal.

The body is neatly drilled with two circular apertures near the lower edge. While the exact function of this object remains a subject of scholarly debate, these perforations were likely intended for threading cords to secure the piece, suggesting it may have been worn as a cuff or armlet, or perhaps served as a sophisticated hair ornament.

For comparable examples, see a related jade bracelet, also featuring perforations, excavated from the Shang dynasty tomb of Fu Hao in Anyang, Henan province, now in the collection of the Institute of Archaeology, Chinese Academy of Social Sciences, illustrated in *Queen, Mother and General: 40th Anniversary of Excavating the Shang Tomb of Fu Hao: Jade Article*, Beijing, 2016, p. 108. See another related jade bracelet, excavated from Tomb 18 at Xiaotun, Anyang, Henan province, illustrated in Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p. 162.

展覽
鄧淑蘋，《羣玉別藏續集》，故宮博物院，台北，1999年，編號53

出版
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版66

本件鐲形器製作相當精緻，器壁輕薄均勻，外形微微曲弧，形成上下敞口的束腰造形。靠近上下口沿處各有間距三道環狀凸稜，整體風格簡約精巧。全器受沁呈深淺不一的褐色，局部白化，古意盎然。

器身下部鑽磨兩個規整的穿孔，推測可能是作為綁縛繫帶之用，以便固定於手臂或髮髻之上，然目前尚難以完全確定本件器物的真正功能。

參考相類出土作例，見河南安陽商代婦好墓出土一件帶穿孔的玉鐲，現藏於中國社會科學院考古研究所，著錄於《王后、母親、女將：紀念殷墟婦好墓考古發掘四十周年：玉器篇》，北京，2016年，頁108。另見河南省安陽市小屯18號墓出土一例，著錄於古方，《中國古玉器圖典》，北京，2007年，頁162。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-celadon-jade-bracelet-late-shang-dynasty-shang

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

947

A white jade 'dragon' pendant, heng, Early Western Zhou dynasty | 西周早期　玉龍紋珩

Estimate: 100,000 - 300,000 HKD

DESCRIPTION

6.2 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 65.
Tsai Ching-Liang, *Jades of Shang Dynasty*, Aurora Art Museum, Taipei, 2010, pl. 82.

CATALOGUE NOTE

A similar late Shang dynasty jade 'dragon' pendant, also depicted a wide, open mouth and eyes in the shape of the *chen* character (臣) centred with a big round iris, but further pierced with a suspension hole, excavated at Qianzhangda site in Shandong, and preserved in the Institute of Archaeology, Chinese Academy of Social Sciences, illustrated in *Zhongguo chutu yuqi quanji/The Complete Collection of Jades Unearthed in China*, Beijing, 2005, vol. 4, pl. 162.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版65
蔡慶良，《商代玉器》，震旦藝術博物館，台北，2010年，圖版82

參考一相類商代晚期玉「龍」形飾，同樣作大張口狀，飾「臣」字目，中雕大圓眼珠，然帶一穿孔。該例出土於山東前掌大遺址，現藏於中國社會科學院考古研究所，載於《中國出土玉器全集》，北京，2005年，卷4，圖版162。

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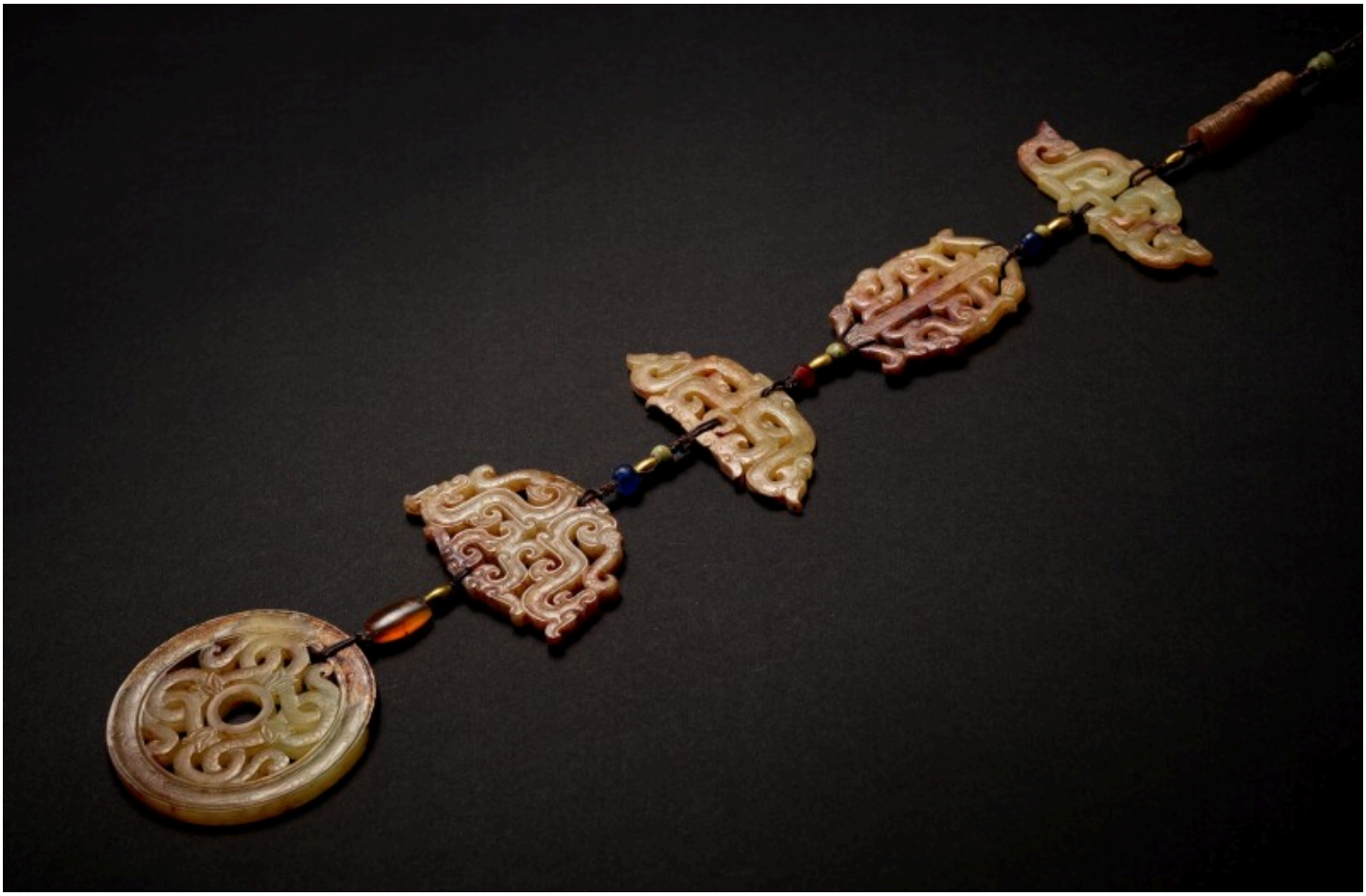
Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



948

An exceptionally rare group of six jade pendants, Eastern Zhou dynasty, Warring States period | 東周戰國　玉組珮一組六件

Estimate: 9,000,000 - 18,000,000 HKD

✧ Premium Lots

DESCRIPTION

3.3 to 7.6 cm

CATALOGUE NOTE

This elegant assemblage is composed of six principal jade elements, carefully graduated and strung together with spacer beads. The set begins with a cylindrical tube at the top, followed by an arched *heng* pendant, a vertically oriented openwork plaque, a second arched *heng*, a semi-circular plaque, and culminates in a circular *bi* disc. Each piece is masterfully worked with densely intertwined, undulating dragons, showcasing the sophisticated openwork and shallow relief carving techniques that reached their zenith during the Warring States period. The stone exhibits an attractive warm tone with areas of russet and calcification, hinting at its great antiquity.

During the Eastern Zhou dynasty, the wearing of complex jade pendant sets *Yuzupei* was strictly regulated by sumptuary laws and served as a profound symbol of a nobleman's moral integrity and social rank. According to the *Liji* or Book of Rites, "a gentleman of virtue does not remove jade from his body without good reason." The rhythmic chiming of the various jade components striking against one another as the wearer walked was intended to regulate their pace, ensuring a dignified and measured gait appropriate for courtly rituals.

The present lot exemplifies the dynamic, fluid style characteristic of the Chu cultural sphere. The specific combination of *heng*, plaques, and a terminal *bi* disc closely mirrors the lavish jade sets discovered in elite tombs of the period. For comparable openwork dragon motifs and similar structural components, see the extensive jade assemblages excavated from the Tomb of Marquis Yi of Zeng (c. 433 BC) in Suizhou, Hubei, illustrated in *Zeng Hou Yi Mu* [Tomb of Marquis Yi of Zeng], Beijing, 1989. Further comparable examples of Chu-style jade plaques and *bi* discs, exhibiting similar densely coiled dragon patterns, are published in *Chuguo Yuqi* [Jades of the Chu State], Hong Kong, 1993.

此組珮由六件雕工精湛的玉佩組成，間以串珠相連。自上而下依次為玉管、玉珩、鏤空龍紋佩、第二件玉珩、半圓形龍紋佩，並以一枚玉璧作為底端。每件玉器皆精

雕細琢，飾以繁複交纏的蟠龍紋，展現了戰國時期登峰造極的鏤空與淺浮雕技藝。玉質溫潤，局部帶有褐紅色沁與鈣化現象，盡顯古樸之氣。

在東周時期，繁複的玉組珮制度森嚴，不僅是高級貴族身份與等級的象徵，更是君子品德的物化體現。《禮記》有云：「君子無故，玉不去身」。貴族佩戴組珮行走時，玉器相互碰撞發出清脆的「叮噹」之聲，旨在節制步伐，確保其儀態莊重，符合禮制規範。

本拍品充分展現了楚文化圈充滿張力與動感的藝術風格。其以玉珩、牌飾及玉璧組合的形式，與當時高等級貴族墓葬中出土的華麗玉組珮高度一致。關於其構件形制與鏤空交龍紋工藝，可參考湖北隨州曾侯乙墓（約公元前433年）出土之大型玉組珮實例，見《曾侯乙墓》，北京，1989年；另可比較《楚國玉器》（香港，1993年）中收錄的同時代楚系玉牌飾與玉璧，其上亦見類似之繁密蟠龍紋。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/an-exceptionally-rare-group-of-six-jade-pendants

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

949

A pale celadon jade 'dragon' pendant, Eastern Zhou dynasty, late Warring States period - early Western Han dynasty | 東周戰國晚期至西漢早期　龍形玉觿

Estimate: 200,000 - 400,000 HKD

DESCRIPTION

10.8 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 126.
Sun Qingwei, *Jades of Warring States Period*, Aurora Art Museum, Taipei, 2023, pl. 134.

CATALOGUE NOTE

Jade pendants of this elegant, sweeping form are known as *xi*. Originally functioning in antiquity as practical implements made of bone or horn for untying knots, by the Eastern Zhou dynasty they had evolved into luxurious jade ornaments forming part of the elaborate pectoral sets worn by the elite. The physical act of untying knots became a metaphor for unravelling complex problems; thus, the *xi* served as a symbol of the wearer′s wisdom, decisiveness, and capability.

Xi pendants of this type were usually made as pairs and buried in tombs dating to the Eastern Zhou dynasty. Their form evolved significantly over time: those dating to the Spring and Autumn period closely resemble the shape of an animal′s tooth or fang, while examples from the Warring States period are usually slenderer in form. The elaborate dragon-shaped pendants, such as the present lot, developed from the late Warring States period into the early Western Han dynasty.

Compare a similar dragon pendant excavated from a Western Han dynasty tomb at Beishantou in Anhui province, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p. 240. See also another related example in the Palace Museum, Taipei, illustrated in *Art in Quest of Heaven and Truth – Chinese Jades Through the Ages*, Taipei, 2012, p. 84, pl. 5-5-17. For a closely related auction example, see a pale green and russet jade ′dragon and phoenix′ pendant (*xi*) of comparable arched form and surface decoration, dated to the Warring States period to Han dynasty, from the Sze Yuan Tang Collection, sold at Bonhams Hong Kong, 5 April 2016, lot 19.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版126
孫慶偉，《戰國玉器》，震旦藝術博物館，台北，2023年，圖版134

玉觿本為解結之實用工具，早見於商代，多以骨或角製。至東周時期，玉觿逐漸脫離實用功能，演變為高等

級貴族繁複組玉佩中之重要裝飾構件。「解結」於古時亦引申為解決繁雜難題之意，故佩觿象徵佩戴者之聰明才智與果敢決斷。此類玉觿多成對製作，常見於東周墓葬。其形制隨時代演變：春秋時期多呈獸牙狀，戰國時期則漸趨修長。至戰國晚期至西漢早期，開始發展形製不同的龍形玉觿。

安徽省巢湖市北山頭西漢墓出土一件龍形玉觿可資比較，見古方，《中國古玉器圖典》，北京，2007年，頁240。另見台北故宮博物院藏一件戰國晚期至西漢早期的鳳形佩，見《敬天格物：中國歷代玉器》，台北，2012年，頁84，圖5-5-17。拍賣市場亦可參考一件戰國至漢代之青褐玉龍鳳紋觿，其器形弧度及表面紋飾與本品頗為相似，出自思源堂古玉收藏，售於香港邦瀚斯2016年4月5日，編號19。

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https://www.sothebys.com/en/buy/auction/2026/chinese-archaic-jades-from-the-biao-de-xuan-collection/a-pale-celadon-jade-dragon-pendant-eastern-zhou-2

Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

950

A pale celadon jade 'dragon' belt hook, Eastern Zhou dynasty, late Warring States period | 東周戰國晚期　龍紋雙身玉帶鉤

Estimate: 300,000 - 900,000 HKD

DESCRIPTION

11.8 cm

CATALOGUE NOTE

Belt hooks emerged during the Spring and Autumn period and became a prominent dress accessory for the elite during the Warring States period. Crafted from precious materials such as jade, gold, and silver, they were not merely functional items for fastening garments but also potent symbols of the wearer′s high social status and wealth.

The present belt hook is distinguished by its elegant, arched profile terminating in a well-defined, stylised dragon head. The shaft is uniquely carved with a ′double-body′ design, divided by a central longitudinal groove, and is finely incised with linear and scroll motifs. The reverse is fitted with a circular button for attachment. The meticulous carving and the dynamic tension of the curved form exemplify the sophisticated jade craftsmanship of the late Warring States period.

Compare a belt hook of similar form, also with dragon heads at both terminals, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1995, pl. 164. See also a similar late Warring States period belt hook, excavated in 1997 from the tomb of the King of Chu at Shizishan, Xuzhou, Jiangsu province, now in the Xuzhou Museum, illustrated in Nanjing Museum, ed., *Yurun zhonghua: zhongguo yuqi de Wannian shishi tujuan* [An Epic of Chinese Jade for 10000 Years], Nanjing, 2023, p. 202.

帶鉤為古人束帶之實用配件，始見於春秋，盛行於戰國。以玉石、金銀等珍貴材質製成之帶鉤，不僅具實用功能，更是貴族階級彰顯身份地位與財富之重要象徵。

本品青玉質，局部有沁。鉤首圓雕龍首，生動傳神。鉤身呈優美弧線，作獨特之雙身設計，中間以直槽分隔，表面陰刻流暢之幾何及卷雲紋飾。背面帶圓形鉤鈕。其雕工精細，器形充滿張力，充分展現了戰國晚期高超的琢玉水平。

北京故宮博物院清宮舊藏一件相類玉帶鉤可資比較，其兩端皆作龍首，載於《故宮博物院藏文物珍品全集：玉器（上）》，香港，1995年，圖版164。另見一件戰國晚期雙身龍形玉帶鉤，1997年出土於江蘇省徐州市獅子

山楚王墓，現藏徐州博物館，載於南京博物院編，《玉潤中華：中國玉器的萬年史詩圖卷》，南京，2023年，頁202。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

951

A jade standing man, Han dynasty | 漢　玉人

Estimate: 500,000 - 1,000,000 HKD

DESCRIPTION

9.5 cm

LITERATURE

Splendor Jade Collection of the Han Dynasty, Taipei, 2025, no. 46.

CATALOGUE NOTE

Carved in the round from a yellowish-celadon stone with white calcification, this standing figure exemplifies the heightened naturalism of Han dynasty lapidary arts. The figure stands with hands concealed within the voluminous sleeves of a long robe tied at the waist. The artisan masterfully utilized relief carving and varying depths of incised lines to convey the heavy drape of the fabric, imparting a sense of natural movement. The figure is further distinguished by its highly detailed face, featuring a protruding nose, incised eyebrows, and drooping eyelids, and hair neatly gathered into a distinctive bun at the back.

The exceptional naturalism closely relates this figure to the celebrated carvings excavated from the tomb of Liu Sheng, Prince of Zhongshan (d. 113 BCE), in Mancheng, Hebei. Compare the famous jade bearded man from this tomb, illustrated in Gu Fang, ed., *The Complete Collection of Jades Unearthed in China*, vol. 1, Beijing, 2005, pl. 186; and a kneeling stone figure discussed in Wu Hung, 'The Prince of Jade Revisited: The Material Symbolism of Jade as Observed in Mancheng Tombs', *Colloquies on Art & Archaeology in Asia, no. 18*, London, 1998, p. 157, pl. 6.

出版
《漢家琳琅》，台北，2025年，編號46

本品青黃玉質，局部白化，圓雕佇立人像，展現了漢代玉雕高超的寫實造詣。玉人著深衣，雙手合於袖內。匠人巧妙藉由浮雕與不同曲度的陰刻線紋表現衣褶特徵與垂墜感，使造像於靜態中流露自然動態。本品面部刻劃尤為細膩，高鼻小嘴，平眉具毛流感，長髮環束腦後成髻，別具一格。

本品精準的寫實風格，與河北滿城中山靖王劉勝（卒於西元前113年）墓出土的著名圓雕造像極為接近。比較劉勝墓出土之玉雕長鬚漢，錄於古方編，《中國出土玉器全集》，卷1，北京，2005年，圖版186；另比對同墓出土之一件石雕跪人，見巫鴻，〈The Prince of Jade Revisited: The Material Symbolism of Jade as Observed in Mancheng Tombs〉，《Colloquies on Art &

Archaeology in Asia, no. 18》，倫敦，1998年，頁157，圖版6。

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Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST

952

A jade spoon, Late Western Han dynasty | 西漢晚期　龍首玉勺

Estimate: 3,000,000 - 6,000,000 HKD

DESCRIPTION

18.5 cm

CATALOGUE NOTE

Jade vessels and utensils from the Han dynasty are exceptionally rare and were exclusively reserved for the highest echelons of society, likely serving important functions in ritual ceremonies or banquets. The use of jade, a material believed to possess purifying and immortal properties, for a utilitarian object such as a spoon underscores the exalted status of its owner.

The present spoon is elegantly proportioned, featuring a shallow, finely hollowed oval bowl that extends to a faceted handle. The terminal is deftly carved in the round to depict a stylised dragon head, its features articulated with precise, minimal incisions characteristic of the period's sophisticated craftsmanship. The stone bears extensive natural calcification and alteration, bearing witness to its great antiquity.

For related examples dated to the Han dynasty, see a jade ladle terminating in an animal mask, excavated at Luoyang, Henan province, illustrated in Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p. 282. Another comparable jade spoon in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Jade 4*, Beijing, 2011, p. 186, no. 241.

漢代玉製容器及實用器數量極為稀少，級別甚高，推測多為皇室貴族於重要宴飲或祭祀場合中所用。古人視玉為山川之精華，賦予其神聖及不朽之意，以珍貴玉材雕琢日常用具，足見使用者身份之顯赫。

本品形制優雅，勺面呈淺橢圓形，掏膛勻淨，長柄末端圓雕龍首，五官以簡練的陰線刻劃，線條流暢生動，展現漢代玉雕古樸大氣之韻味。玉質受沁呈灰白色，古意盎然。

漢代墓葬中亦有形制相似的玉勺出土，見河南洛陽市出土一件末端作獸面紋之白玉龍勺，著錄於古方，《中國古玉器圖典》，北京，2007年，頁282。另見北京故宮博物院藏一例，著錄於《故宮博物院藏品大系：玉器編4：漢魏晉南北朝》，北京，2011年，頁186，編號241。

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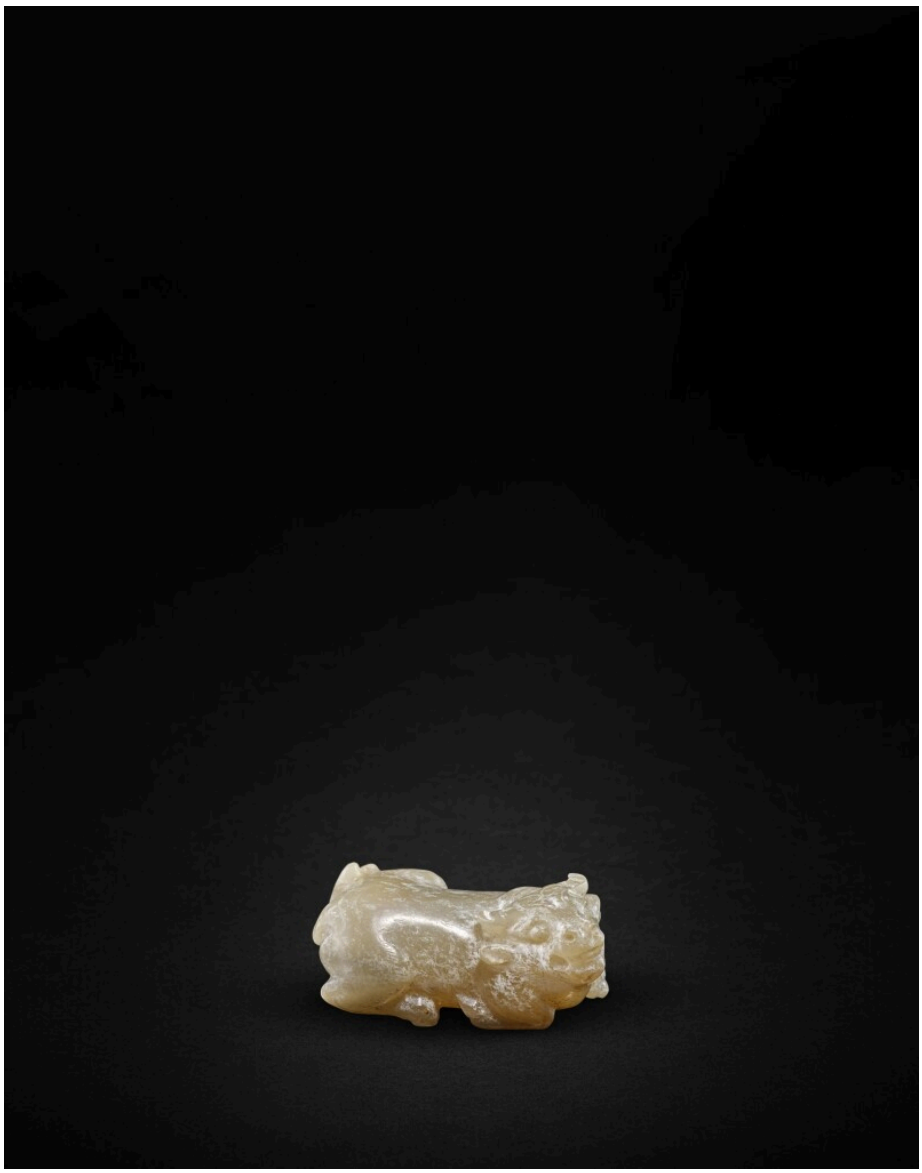
Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



953

A small jade buffalo, Han dynasty | 漢　玉牛

Estimate: 300,000 - 900,000 HKD

DESCRIPTION

3.5 cm

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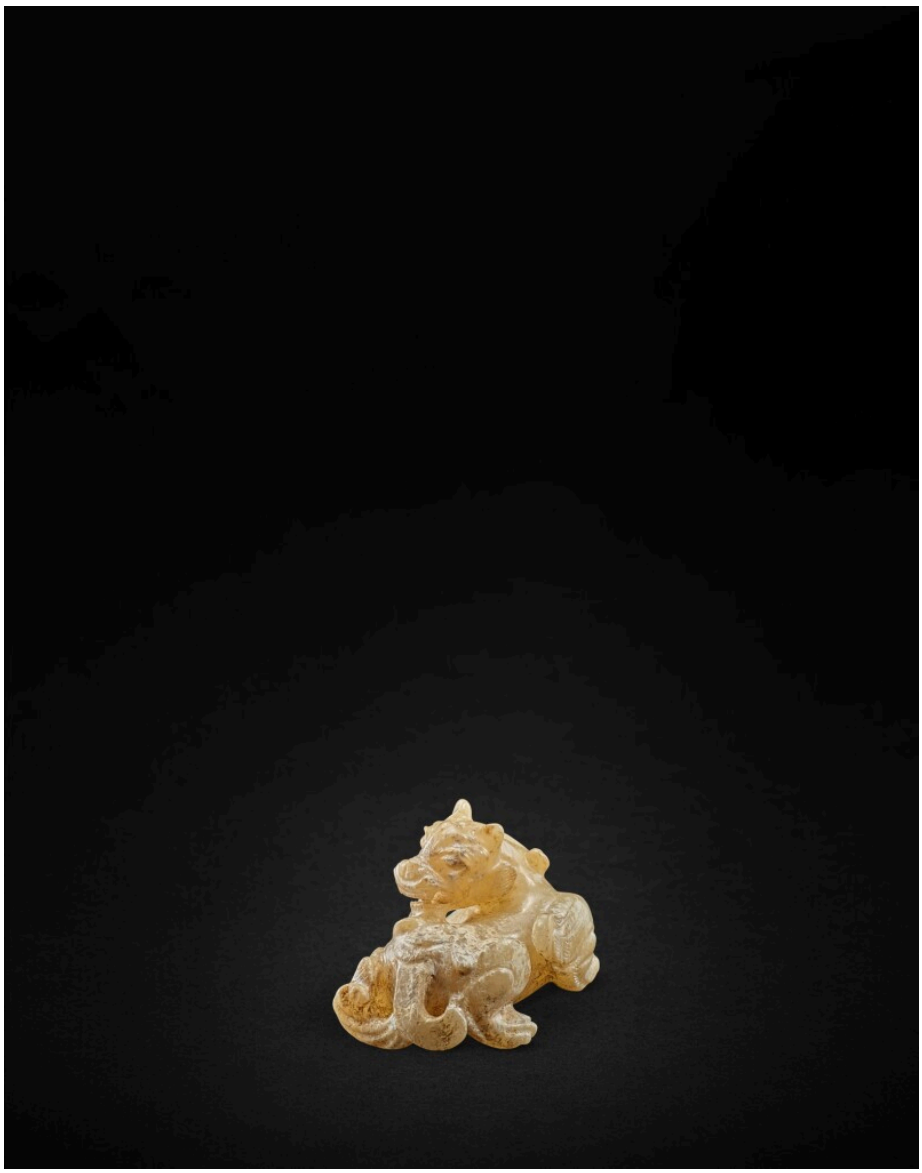

954

A small jade mythical beast, Han dynasty | 漢　玉神獸

Estimate: 400,000 - 800,000 HKD

DESCRIPTION

3.6 cm

CATALOGUE NOTE

Compare a related pale green jade *bixie*, crouched as if prowling for prey, dated Han dynasty, in the Sir Joseph Hotung collection, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p.363, no.26:7.

參看倫敦大英博物館藏何鴻卿爵士舊藏一件漢代青玉雕辟邪，著錄於J.Rawson，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁363，編號26:7。

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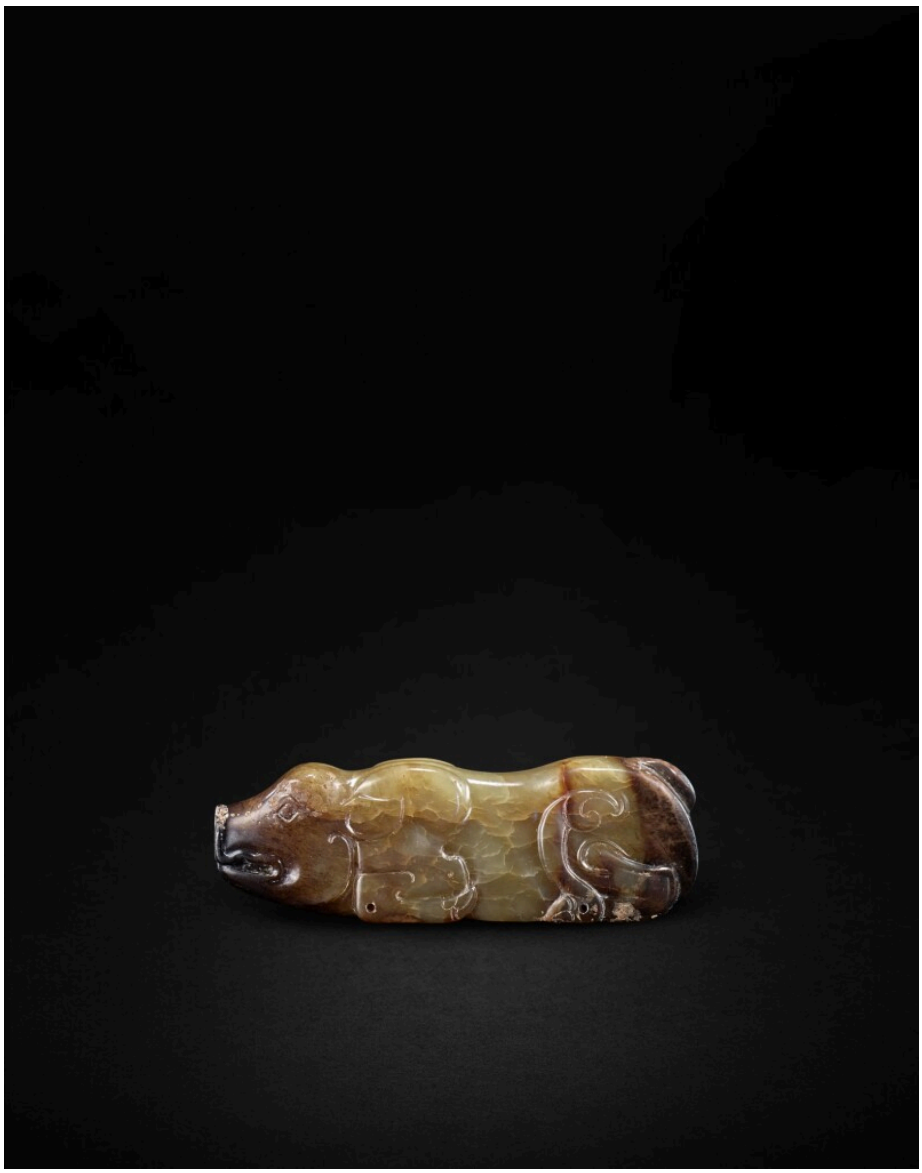
Chinese Archaic Jades from the Biao De Xuan Collection

Hong Kong | 05 May 2026 | 04:15 AM CEST



955

A pale celadon and russet jade pig, Western Han dynasty | 西漢　玉豬

Estimate: 300,000 - 600,000 HKD

DESCRIPTION

8.4 cm

LITERATURE

Tiffany Chen, *Selected Works of Jade*, Aurora Art Museum, Taipei, 2003, pl. 174.
Tsai Ching-Liang, *Jades of Han Dynasty*, Aurora Art Museum, Taipei, 2005, pl. 140.

CATALOGUE NOTE

Skilfully carved in a recumbent posture from a pale celadon stone highlighted by attractive russet inclusions, the present jade pig is a classic example of Han dynasty funerary jades, which were traditionally placed in the hands of the deceased to symbolise wealth and status in the afterlife. The animal is characterised by its stylised, blocky form with minimal yet expressive incised lines delineating its snout, ears, and folded legs. For a closely related Late Western Han dynasty jade pig of similar vivid execution, excavated in 1982 from a Han tomb in Jiancaoping, Taiyuan city, Shanxi province, and now in the Shanxi Provincial Museum, see *Zhongguo yuqi quanji 4: Qin, Han, Nanbeichao* [Complete Collection of Chinese Jades 4: Qin, Han, Northern and Southern Dynasties], Hebei Meishu Chubanshe, Shijiazhuang, 1993, p. 178, pl. 160.

出版
陳臻儀，《古玉選粹》，震旦藝術博物館，台北，2003年，圖版174
蔡慶良，《漢代玉器》，震旦藝術博物館，台北，2005年，圖版140

本品玉豬圓雕而成，呈伏臥狀，青玉質地溫潤，局部伴有大片褐紅沁色。此類玉豬乃漢代典型之葬玉（握玉），傳統上多置於死者手中，以象徵財富與來世的尊貴地位。匠人以簡練的線條刻劃出豬的口鼻、雙耳及屈曲的四肢，造型古樸，刀法洗練。比較一相近作例，山西省博物館藏一件西漢晚期玉豬，1982年山西省太原市尖草坪漢墓出土，其相更為生動形象，與本品非常相似，著錄於《中國玉器全集4 - 秦．漢 - 南北朝》，河北美術出版社，石家莊，1993年，頁178，圖版160。

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